

The
AUTHOR
& JOURNALIST
Formerly The Student Writer

JUNE
1924

The Truth About Writers
and Writing

By Lemuel L. De Bra

Winning Editorial Favor

By Willard King Bradley

Closing Up the Fake Scenario
Agencies

Writing for the "True"
Magazines

By Ralph Parker Anderson

Quarterly Publication of
The Handy Market List
And Literary Market Tips of the Month

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THE AUTHOR & JOURNALIST'S Literary Market Tips

*Gathered Monthly from Authoritative
Sources*

Frontier is the title of a new all-fiction magazine announced by Doubleday, Page & Company, Garden City, N. Y. The magazine will be a monthly publication of standard size and will run complete novels, novelettes, short-stories and some verse. Its general appeal will be that of the outdoor adventure magazine. H. E. Maule, editor, writes: "In our conception the title includes the frontiers of civilization wherever found and in whatever time. Thus, the field is open for stories of the North American frontier as it advanced from the Allegheny Mountains to the Pacific Coast. Stress will be laid upon the Western frontier of America, either in the United States or Canada, but also we solicit stories of the frontiers of South America, Africa, the South Seas, the Orient and of that everlasting frontier, the Sea. A contributor to the *Frontier* will thus have more latitude in the matter of the historical story than he has in writing for *Short Stories*; although our primary interest will always be in the story value rather than in historical background or details of local color. We are seeking, and expect to pay for the very best material in this field. We want to list among our contributors all of the best known writers who are popular with a wide public but also we shall show a special hospitality to those writers who have not yet crystallized their markets and who come under the general classification of beginners. It is our aim to develop new writers and in our attempt to do this we expect to work with them in hearty co-operation. Prompt decisions and payment on acceptance will be the rule with us. We expect a certain amount of give and take between author and editor and shall carry on our relations with contributors on a basis of good will and human understanding. We want you to know us and we want to know you. When we have a story of yours that we can feature, thus advancing the fame of your name, we mean to do it. Our present plan is to issue the first number of the magazine in the early fall. This means that we must have a large amount of material in hand within a very short time. At the present writing we haven't a thing and we are wide open for material and suggestions of every kind." Mr. Maule adds that he will carry on as editor of *Short Stories* as usual.

Follyology, issued by the Clark Publishing Company, 1645 Hennepin Avenue, Minneapolis, Minn., is a new magazine using jokes and short humorous material. The editors write that articles up to 5000 words, short-stories up to 7000 words, verse and other matter, provided it is humorous, will be considered and that available matter will be paid for on acceptance at 2 cents a word.

Follies, 44 Greenwich Avenue, New York, is a humorous magazine using jokes, verse and racy comment.

Top Notch Magazine, 79-89 Seventh Avenue, New York, Arthur E. Scott, editor, writes: "I wish you would insert a few lines in your next issue to say that football stories are what I particularly need at present. They must have good football and good plots—not dealing with quitters, yellow streaks, kidnaping or stolen signals. Novelty of idea is what I am looking for. A good rate will be paid for the right sort of material."

Triple-X Magazine, Robbinsdale, Minn., new illustrated monthly of the Fawcett Publications group, started its first issue, for June, with a 125,000 press run. Its publishers announce that, so cordial was the welcome which it has received from distributors and subscribers alike that the second issue, for July, will contain thirty-two more pages and 200,000 copies will be printed. They report receiving a large number of good stories of from 10,000 words up, but are especially anxious to receive more manuscripts of from 4000 to 8000 words. Such stories may be of the adventure, Western-romance, detective-mystery or sports type, but should have plenty of stirring action. They may be with or without the love element—preferably with it, provided one of the other themes is not subordinated by it. "We would welcome more stories dealing with athletic sports," says Captain Roscoe Fawcett, managing editor of *Triple-X*. "The American people are great for outdoor sports, and this is going to be especially true this year, when the Olympic Games will be held in Paris. Any short-stories containing something new and interesting in the line of sport fiction will be assured of our sympathetic consideration." It may be interesting to note that W. H. Fawcett, publisher of *Triple-X*, is captain and manager of the American Olympic Trapshooting Team.

The Paramount Magazine, 218 Harrison Street, Johnson City, N. Y., Emil C. Wahlstrom, editor, writes: "This is to inform you that the first issue of our new magazine, *The Paramount*, will be out about June 10. Right now we are in the market for stories, articles and pictures, and will be pleased to examine material on a wide variety of subjects. Our greatest need at present is for stories of from 2000 to 5000 words, though stories and articles of any length will be welcome, provided they have real merit. Our standards are to be of the highest, and nothing risqué or bizarre is wanted. Rates of payment will be of the best, but until we become firmly established, our method of payment will be on publication. After that it will be payment on acceptance."

Smart Set, formerly at 25 W. Fourth Street, New York, has moved to 119 W. Fortieth Street.

People's Popular Monthly, Des Moines, Iowa, is informing contributors that it will not be in the market again for material before September 1.

Liberty is the \$20,000-prize name applied to the new family weekly of the Coloroto Corporation, an offshoot of the *Chicago Tribune* and *New York Daily News*, which appeared May 10. The name contest was won by George A. Elwell of Youngstown, Ohio, who submitted a total of 3,017 suggestions. The manuscript requirements of the publication include special articles and short and long fiction stories, for which payment will be made on acceptance at best rates. Writers of established reputation, whose names carry advertising value, no doubt will predominate in its contents. In the first issue a prize contest was announced—\$25 for the best letter of 200 words or less on the subject, "What would you do if the doctors told you you could not live to see another day?" The closing date was not stated. It is understood that the editorial offices are at 25 Park Place, New York, although contest matter is sent to Tribune Square, Chicago.

The Independent, formerly at 140 Nassau Street, New York, has moved to 9 Arlington Street, Boston. Richard E. Danielson and Christian A. Herter, editors, announce: "We pay 2½ cents a word on publication for material and are in the market for articles of current opinion and information, 1000 to 2000 words in length; short-stories, 1500 to 2000 words; novelettes if easily cut into two or three installments of 2000 words or less each; verse not over one column in length and an occasional joke or skit of a political nature. The type of material desired may best be seen from reading current numbers of *The Independent*. We rarely use editorials, and do not use serials. The magazine is published bi-weekly but will probably become a weekly in September, 1924."

The Yale Review, Yale Station, New Haven, Conn., Wilbur Cross, editor, writes: "We are in the market for articles 5000 to 6000 words in length dealing with current public questions, contemporary art, literature, and science, by writers who have made a special study of these subjects. We publish so little verse that it hardly seems worth while to make any statement about it. In our four numbers, we average about twelve poems altogether, and these we select from many thousands that are submitted to us. Our book criticisms we arrange for directly from our office. We pay for material on publication at good rates. *The Yale Review*, being a quarterly, usually has material on hand for several months in advance."

Farm and Ranch, Dallas, Texas, Frank A. Briggs, editor, writes concerning rates paid by his magazine: "Publishing miscellaneous agricultural and animal matter, we are unable to have a specified word or line rate, but we frequently pay above 1 cent a word for matter that is worth it. We pay entirely upon merit. We receive many manuscripts that are acceptable but are not worth a very high rate of pay."

True Story Magazine, 1926 Broadway, New York, is seeking sharply defined incidents treating of the passing of some danger point, for its department, "Sketches from Life." These are paid for on acceptance at \$5 for 200 words or less, 2 cents a word for longer sketches.

(Continued on Page 28)

Prize Contests

The Hart, Shaffner & Marx prizes for 1925, covering the award of \$2000 for studies pertaining to some phase of economics, have been announced. The contest is divided in two classes as follows: Class A—first prize, \$1000; second, \$500. Class B—first prize, \$300; second, \$200. Class A includes any resident of the United States or Canada, without restriction. Class B includes only those who, at the time papers are sent in, are undergraduates of any American college. The judges reserve the right to award the two prizes of \$1000 and \$500 of Class A to contestants in Class B, if the merits of the papers demand it. There is no limit as to length. Manuscripts should be inscribed with an assumed name, the class in which they are presented, and accompanied by a sealed envelope giving the real name and address of competitor, together with any degrees or distinctions already obtained. If contestant is in Class B, the sealed envelope should contain the name of the institution in which he is studying. Although a contestant is allowed to choose his own subject if he first submits it for the approval of the committee, the following subjects have been proposed: "The Effects of Excessive Issues of Inconvertible Paper Money on Social Classes," "The Theory and Practice of a Minimum Wage Law," "The Economic Effect of a Tax on Inheritance," "The Problem of Controlling Immigration Into the United States," "Unemployment Insurance by Industries," and "The Issue of Tax-Exempt Securities in a country having a Progressive Income Tax." The paper should be sent on or before June 1, 1925, to J. Laurence Laughlin, University of Chicago, Chicago, Illinois, chairman of the awards committee.

Boni & Liveright, book publishers, 105 W. Fortieth Street, New York, are offering \$1000 in prizes for the best reviews of a book by King C. Gillette, dealing with a safety plan for the economic unrest of the world, which they are publishing. Particulars may be obtained from the publishers.

The Yellow Cab Manufacturing Company, 5801 W. Dickens Avenue, Chicago, offers a \$50,000 award for a perfected plan for the production of greater street safety. Closing date, May 1, 1925.

Photoplay Magazine, 221 W. Fifty-seventh Street, New York, is offering \$5000 in cash and four radio receiving sets for a title to Arthur Stringer's radio story which will start in the July issue. First prize will be \$2500; second, \$1000; third, \$500; five \$100 prizes, five \$50 prizes and ten \$25 prizes. The radio sets will be given as prizes for the best sub-titles, or installment headings. Each suggestion must be accompanied by a statement in one hundred words or less of why the sender believes the title best suited for the story.

The third 1924 short-story contest of *Harper's Magazine*, New York, opens July 1, closing September 30. Full details of the four *Harper* competitions appeared in the March *AUTHOR & JOURNALIST*.

(Continued on Page 25)

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CONTENTS FOR JUNE 1924

	Page
Literary Market Tips	2
Prize Contests	3
The Truth About Writers and Writing.....By Lemuel L. De Bra	5
Winning Editorial Favor	
.....By Willard King Bradley	10
Writing for "True" Magazines.....By Ralph Parker Anderson	13
Closing Up the Fake Scenario Agencies	16
The Barrel	21
The Wit-Sharpener	23
The Handy Market List	30

WILLARD E. HAWKINS, EDITOR
DAVID RAFFELock EDWIN HUNT HOOVER
JOHN H. CLIFFORD
Associates

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CONTRIBUTIONS of superior interest to writers will be promptly considered and offer made if acceptable. Stamped envelope for return if unavailable should be inclosed.

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FIGURES ON WRAPPER show date to which your subscription is paid. Act promptly in renewing or reporting change of address. Magazine will be discontinued at expiration of subscription period, unless renewal is specifically ordered.

Entered as second-class matter, April 21, 1916, at the Post Office at Denver, Colorado, under the act of March 3, 1879.

"BREVITY is the soul of wit," remarked William Shakespeare, and so say all editors. There is a story to the effect that Mark Twain once handed an editor a manuscript with the apology, "I hadn't time to make it shorter." Which expresses the truth in a nutshell.

As long as publishers follow a system of payment by the word, thereby putting a premium upon length, it might seem that writers are not going to strive very hard to condense their stories. However, the average professional writer knows that his chances of putting a story across increase with every word pruned from the manuscript—which tends to restore the balance.

There is a knack in writing the very short story—a knack which an editor who buys exclusively that type of fiction ought to understand, if anyone does. Ralph Perry, editor of the D. P. Syndicate (Doubleday, Page & Company) is such an editor, and readers of THE AUTHOR & JOURNALIST are fortunate in having a message from him which will be published in the July issue. Mr. Perry's article, "Plotting the Tabloid Story," shows how hunches you cannot develop into short-stories may be made into effective tabloids.

Another important article scheduled for July is "Manuscript Salesmanship," by E. M. Wickes, an experienced writer whose work has gained recognition in many fields. Mr. Wickes goes into his personal experiences with editors, extending over a long term of years, to show some of the many reasons that decide the fate of a manuscript.

Readers will recall the anonymous article in our May issue, "How Can We Make the Juvenile Pay?" This brought forth a great many letters from writers of juvenile fiction—some agreeing with the article and others taking exception to its conclusions. We believe several of these comments are worth publishing, and have made a place for them in the July issue.

The Truth About Writers and Writing

People Eager to Believe in Magic Formulas for Becoming Successful; a Few Needed but Neglected Truths About the "Pleasant and Profitable Profession"

By Lemuel L. DeBra

THE other day I received a letter from a dear old lady who had read several of my stories. At her age she should be content to darn stockings for her grandchildren; but she prefers, instead, to "make a fortune writing stories and photoplays." In other words, she is one of those millions who "can write stories and don't know it."

Here is her letter:

Dear Mr. De Bra—I seen your name in the magazines and thought you would help me. I sent to _____ for a course how to write storys. It tells how to write storys but I don't understand how to begin. How much will you charge to tell me how to begin a story.

Yours truly,

Mrs. _____

Now if that had been the first letter of its kind I had ever received I wouldn't be writing this article; but during the past year I've had dozens like it.

It's pitiful! And yet, it isn't surprising. Almost every magazine carries advertisements telling what fortunes are made writing stories and photoplays and leading unknowing people to think that anyone, by paying money for a correspondence course, can quickly and easily become rich and famous. Something should be done about it.

At first I put all the blame on the correspondence school. Here was a poor old soul who couldn't even write a letter; and yet the school had led her to believe that she had only to buy their course and, suddenly, she would be making "big money." They had taken her money in exchange for something that they surely knew would be worthless for her.

Then it occurred to me that attacking the school would hardly solve the problem. The school could probably prove that their course is worth what they charge for it. As for their advertisements, they are so cleverly

worded that it might be difficult to prove any actual misstatement. They could prove, for instance, that people have become rich and famous writing for magazines and the movies.

The trouble is that most people are too eager to believe that there is some magic formula, some secret set of rules, by which anyone may become a successful writer. They hold an entirely wrong idea of writers and the business of writing; and it is because they have this erroneous idea that they squander their money for courses and criticisms that, to them, are worthless.

For this they are not entirely to blame. For years they have been fed on magazine articles and advertisements that throw a romantic glamour over the "pleasant and profitable profession of letters." And of course they hear only of the successful writers. Dazzled by the fortunes made by a few top-liners, the average person seems not to realize that for one writer who makes "big money" there are thousands who barely manage to make a decent living and other thousands who suffer complete and heartbreaking failure.

It's about time that someone should tell the truth about writers and writing!

With apologies to my fellow scribes, most of whom could do this job better than I can, I am going to undertake to tell a few needed but neglected things about us and our work. Writing is a pleasant and profitable profession—for those who like it; but so is the law, the ministry, ditch-digging, bootlegging. Therefore, what I have to say here will be disillusioning; but I entertain the fond hope that a few thousand of those "millions-who-can-write-and-don't-know-it" may find in this article something that will save them time, labor, money, and disappointment; while others may find something that will put

them on the right road and inspire them with the determination to go on to success.

FIRST of all, let me say that I am a professional writer, more or less successful, although the chances are that you have never taken particular notice of my "stuff." I am neither a highbrow nor a writer of cheap thrillers. I have never been burdened with the thought that I am an undiscovered and neglected genius; but I like writing, have been at it four or five years, and intend to write it out on this line if it takes the rest of my life. Meanwhile, I manage to earn a fair income, live where I please, and get a lot of fun out of life.

For I belong to that busy army of writers who look upon their work neither as an "aht" nor a disease but as an honorable and profitable business. We do not wear long hair, flowing ties, or dirty fingernails. If you were to meet one of us on the street you wouldn't be the least bit thrilled. Neither would you ever mistake one of us for a preacher, a movie actor, or an undertaker.

Writers have been pictured as freaks, living queer lives, dashing off their stories in some old attic in a frenzy of inspiration induced by cocktails, cigarettes, and the jazzy strains of a phonograph. It may be that there are writers who live that way, just as you will find freaks in every line; but, believe me, the men and women whose names you see regularly in your favorite magazine are not that kind.

Indeed not! Like most of my fellow scribes, I own my home and rent an office. I pay my bills, am on good terms with my neighbors, and have breakfast with my own wife every morning. It's the same wife, by the way, that I married fourteen years ago. In collaboration, this wife and I have produced "four editions in kid," as a friend of ours insists on stating it. We believe, therefore, that we are good Americans.

SOMETIME between five and seven each morning I say good-by to the wife and children and walk to my office to work. Occasionally I smoke while doing a story, but I never permit my bootlegger to call during my office hours. I work from six to sixteen hours a day, Sundays and holidays included. When I don't feel like working I go fishing or take a trip in my automobile,

which, by the way, is neither a Ford nor a ten-thousand-dollar car.

In other words, we writers are normal hard-working human beings, no better and no worse than the men and women who read our stories.

Now it may be "artistic" to write a story in pale blue ink on creamy bond and hire a typist to put it in shape for the editor; but if we worked that way we couldn't keep on speaking terms with our grocers, to say nothing of the gasoline barons. I frequently lend money to friends who are too artistic to do such a common thing as run a typewriter. As for me, I type everything. I keep three typewriters handy (two standards and a portable) so that when I have put one out of commission I won't have to close my factory for repairs. Neither do I use the Hunt & Pick system. I use the touch system, and I keep touching.

As a rule, when I sit down to my typewriter I have only a vague idea as to what I am going to write. This may seem strange to you. Probably you have read Sunday magazine articles on how writers spend years on their files, how they keep elaborate notebooks, how they engage clever stenographers to help them assemble their material, and how they then sweat blood trying to weave that material into a story.

Some writers do work that way; but most of us who are putting our work over regularly have *absorbed* our material through actual experience, supplemented by wide reading. We touch this material with the wand of *Imagination*—and there's the story!

Imagination! There's the power behind the typewriter! We once heard a lot about the "artistic temperament"; but today psychologists are junking that nonsense and are delving into the mysteries and wonderful possibilities of the imagination. The time has passed when imagination is supposed to be the exclusive property of dreamy-eyed inventors and long-haired novelists. Today psychologists are telling us that no one can attain a full measure of success without a "trained imagination." They are preaching a truth that writers have long suspected—that no matter what line of work you are in, ministry or mining, doctoring or ditch-digging, if you lack imagination, vision, *the ability to think ahead of your work*, you won't get far.

Let me add to that: if you try to write fiction and lack imagination, you won't get anywhere!

Therefore, having absorbed our fiction material, having whole troupes of good fiction types stored away in our memories—to which supply we keep adding between stories—we sit down before our trusty typewriter and with the help of a good imagination we industriously rattle out those millions of words of fiction that editors accept in exchange for real money.

For instance, here's an old newspaper clipping telling about a young chap who fell out of a two-story window. He wasn't hurt; but he refused to tell the police anything about it. Interesting; but really nothing. Suppose, however, that the young chap—let's call him Jimmie—works in a bank. Suppose he is in love with Agnes, the beautiful and spoiled daughter of the banker. And that she loves Jimmie—perhaps. Jimmie's work gives him information that certain powerful but unscrupulous interests want for their own purposes. A man and a woman are sent to Jimmie's room to try to get this information by bribery or threat or any method necessary. There's a "scene," and Jimmie, to save himself, jumps out the window and lands on his feet in a flower-bed just as Agnes happens to be passing. "Jimmie!" she gasps; "you fell—" "Sure," he says, recovering quickly; "I'd fall for you any time!" And then Agnes looks up; and suppose that black-eyed vamp in his room has rushed to the window and is looking down—and Agnes sees that woman—in Jimmie's room—and then—

Well, that'll give you an idea of how we do it. You may believe it or not, when I started the foregoing paragraph about this chap Jimmie I hadn't the remotest idea of what I was going to write. Imagination!

SOMETIMES we start with a theme.

Loyalty, for instance. Everything that happens comes about because, through thick and thin, Jimmie is loyal to his bank. Or we may start with interesting characters and put them in interesting situations. That isn't easy; and it isn't difficult. If you have enough imagination you can do it. If you take pains to make your characters life-like and your situations logical, your characters will work out an interesting story

without your worrying your poor head over the plot.

"But see here!" you object at once; "don't you have your story all worked out in every detail before you start writing?"

Indeed not! I know that certain teachers declare that to be the only way; but I venture to suggest that they confuse creative writing with carpentry. It is quite necessary to have a plan to follow when you build a house. Sometimes, especially in detective and mystery stories, it is well to lay out the plot in advance. But the story written to blue-print specifications is usually dead. The characters have been shoved around like a lot of chessmen. A fiction story, to be really good, must have life; and one of the most interesting things about life is that we never know what's going to happen.

"How long does it take to write a story?" is a question frequently asked, and I often wonder why. Isn't it about as foolish as to ask, "How long does it take to build a house?" It depends on the house, doesn't it? Certainly. And on other things. Some stories are easily written; others have to be worked out slowly. I have written a short-story in a day; I have spent a week on shorter ones. I have written fifty thousand words in three weeks; a story half the length usually takes me a month. However, I am not a rapid writer. I never write with the check in mind. I spare no pains to make each story my very best.

"Is a college education necessary?"

Helpful, but not necessary. You must have, however, a good working knowledge of English. It is not true that editors read every manuscript that comes to their office. If a glance shows that you are ignorant of the use of your own language, the editor quite properly assumes that you must be equally ignorant of what makes a good fiction story, and he'll return your manuscript unread. This does not mean, however, that you must use fancy words and phrases that no one can understand. Editors want *ideas* expressed in plain, terse, old-fashioned American. Therefore, forget fine writing and strive to get an idea; when you have it, clothe it in simple, forceful language and it will go. If, in addition to that, you can put a little haunting music into your words, you'll have 'em at your feet. But a fine style without the idea—is junk.

"Must I have a pull with an editor to get my story accepted?"

Heavens, no! There's nothing snobbish about an editor. The fact that you are a second cousin of the seventh son of the famous Ivan Montmorency de Scribbler is nothing in the editor's young life. He has to publish stories that will make people buy his magazine. There's only one kind that will make permanent friends for the editor and his magazine. They are—*good stories*. Therefore, when you're satisfied that you've done your best on your story, have it neatly typed on paper eight and one-half by eleven, and mail it in with a self-addressed, stamped envelope for return. Unless the editor requests it, never call personally with a story. The editor will have it read, and perhaps look at it himself, no matter what name is on it. If it's good, and fits his magazine, and he isn't overcrowded with stuff just then, he'll buy your story. If it isn't good, you don't want it printed, do you? Well, then, forget that talk of pull!

"Isn't it better to deal with the editor through an agent?"

That depends. As a rule, an agent can do nothing for you that you cannot do just as well, or better, yourself. He cannot sell a poor story for you, and you don't need an agent to sell a good story. In the beginning you need that personal touch with editors. Unless you are out of connection with the mails, I think it best to deal direct. After you have become successful, a good agent can handle your business affairs and perhaps make money for you by haggling with editors over rates.

"What is the most common mistake made by beginners?"

Failure to study the market. It's a matter of record that beginners frequently send sex stories to such publications as *Geographic*, dainty little love stories to magazines specializing in red-blooded adventure stories for men, fact articles to all-fiction magazines, etc. Be as artistic as you please while you're writing your story; but when you try to sell it, for heaven's sake—be businesslike!

"What does it cost you to have your stories illustrated?"

Nothing. The publisher pays the illustrator.

"Is fiction-writing overcrowded?"

That's a difficult question to answer. It

is true that editors receive several thousand manuscripts each month from which to choose the ten or fifteen they have room to publish. If you view it from that angle, it may truthfully be said that the profession of fiction-writing is 'discouragingly overcrowded. Some of the most successful writers hold that view.

On the other hand, if you can give the editor just what he wants you'll find prices going up and your work constantly in demand. The writers who are unable to keep their markets filled do not seem to worry much over their "thousands of competitors."

I BELIEVE, however, that writers and editors agree that in no other profession will you find such fierce competition as exists in the manuscript market. There are thousands and thousands of writers, and, comparatively speaking, only a mere handful of magazines to use their wares. Therefore, editors do not have to waste their time looking over carelessly written, ignorantly amateurish stuff. From the deluge that pours on their desks they are able to pick hundreds of stories that show careful and sincere workmanship; and from those hundreds they select a dozen or so for publication.

The situation is not discouraging to the man or woman who is determined to succeed as a writer; but it should serve as a warning to the uneducated and untrained who think they see in writing an easy way to make money.

"Why don't you write for the movies? It would be easier, and it would pay you more money."

Ah! I knew you were working around to that! Everyone asks that question sooner or later. It's a common belief among outsiders that the writer could make more money by turning his back on his old friends, the magazine editors, and devoting all his time to writing "brief scenarios."

The truth of the matter is simply this: The experienced writer has learned by bitter experience that there is no satisfactory market for scenarios, and that writing for the screen not only calls for a special study of screen requirements but also for a close contact with moving-picture studios.

Moreover, he has learned that if a plot has any screen value that value will show up to better advantage in a magazine story than in a brief scenario. It will sell more

quickly, and it will bring more money.

So the magazine writer writes his plot as a magazine story. It is published. If it has any screen value, all the scenario editors and directors who are looking for that type of story make a scramble to bid for it. Thus the writer comes out ahead by sticking to his own line and leaving "originals" to those on the inside.

"What is the best rule you ever heard for writing?"

A rule given some years ago by an editor whose name, unfortunately, I cannot recall. It's a rule that embraces all the other rules for writing fiction or fact. Jot it down and don't forget it: "*Be interesting, and be damned quick about it!*"

"How can I tell if I can succeed as a writer?"

That question calls for self-analysis. Others may help you, but no one can answer that question for you. Why do you wish to write? I know it is frequently claimed that the desire to write proves the existence of the ability to write; but don't you believe it. It goes deeper than that. *Why* do you desire to write? Is it because you have an almost uncontrollable urge to express yourself in words? Have you a love for writing that will enable you to overcome all obstacles and disappointments? Or is it merely that you have been led to believe that writing is an easy way to make money?

LOOK at it this way: There are fortunes made in the practice of law,

medicine, etc. Any intelligent person can take a course of study and qualify as a lawyer or doctor. Every year thousands pass the examinations; but of that multitude those who succeed, who make the "big money," or become famous, are those who have a natural bent for the work and love it! In that respect the profession of writing is not different. Any intelligent person can master a course in story-writing. Colleges and correspondence schools are turning out thousands of "trained writers" every year, but of those thousands, the ones who succeed are those who have a natural inclination for writing and who love the darned business more than anything else in the world.

Therefore be honest with yourself in your analysis of your desire to write—and be patient. Consistent study of *THE AUTHOR & JOURNALIST* will help. Also read one or more books on the subject. You'll find several good ones advertised in the columns of this magazine.

As for taking a course in story-writing, if it is a good course and you take it with the right mental attitude you'll get your money's worth, and more, even if you never succeed as a writer. The point, however, is this: Success lies entirely within you. It calls for industry, perseverance, and at least a little natural inclination for the work.

Remember that the next time you see an advertisement offering to sell you the "secret of how to make big money writing stories and movies"!

Guidebook Stuff Not Desired

A TIP for the writer of travel articles, or, in fact, articles on any subject, is contained in the following statement by Albert S. Crockett, editor of *World Traveler*, the Biltmore, New York. Just now *World Traveler* has an oversupply of manuscripts, according to the editor, but the advice is good for general application. Every editor knows the earmarks of the "compiled" article, written from data clipped and cribbed from various sources, instead of from the writer's own head. Mr. Crockett says:

"*World Traveler* aims to present, as far as possible, only narratives of travel written by persons who have actually made the journeys and visited the places of which they tell. Our endeavor is to present every subject in a lively or light vein—as we believe that form of writing goes further with our fellow countrymen than any other. We are offered any number of articles supposed to be

descriptive of travel in the West, which we are compelled to reject for the reason that they are either not well written or their style is such that any educated person might have composed them from a guidebook or the attractive literature issued by the railroad companies. We possess a number of guidebooks, and it would not be fair to charge the public for what the railroad companies give away free—and we should not like to pay for it ourself.

"We are trying to give the public something new and fresh in the way of travel-knowledge; therefore, the viewpoint of a man or a woman who can tell of his experiences in traveling interests us far more than any amount of dry stuff which we could easily put together in our own office. For another thing, we endeavor to get the very best photographs obtainable—provided they serve our purpose of illustrating a particular story."

Winning Editorial Favor

Study of Successful Work and Application of Lessons Learned to Your Own Stories Are the Essential Steps to Authorship—Analysis of Craftsmanship

By Willard King Bradley

Author of "Empty Arms," "Main 4400," "Idle Hands," "The Sidewalks of New York" and Other Successful Photoplays

EVOLVING story plots is not, as my article last month might have implied, entirely a matter of magic. The practical considerations of craftsmanship in plot-construction and the careful employment of language are also involved. To attempt to win editorial favor without them is as futile as the prospect of summering on Mars.

How does one acquire these essential qualifications? The answer should be obvious. How does one learn to paint pictures, to compose music, to build bridges? By assiduous study of the efforts of those who have successfully performed such things, and then by application of the lessons learned. To assimilate such knowledge thoroughly usually requires years. Of course, geniuses hurdle this obstacle; but geniuses are as rare as dinosaurs.

Of the two considerations mentioned above, it is difficult to determine which is the more important; but this much is certain: if you are not careful of the manner in which you employ language (I was tempted to write "style," but my neighbor, Theodore Dreiser, is said to have none) it will avail you nothing to excel in the way you construct your plots. Of course, if you lack the gift of language but are adept at concocting plots, you can function as a "tipster"—I am acquainted with a writer of detective yarns who utilizes the brainstorm of two or three. But we are here dealing with authorship in its best sense only; a "tipster" bears about the same relationship to an author as a racetrack tout does to the owner of a racing stable.

Assuming that the embryonic author is blessed with the gift of language—in short, that his knowledge of the king's English is exhaustive and impeccable enough to keep him from splitting his infinitives, mixing

his metaphors, or fashioning his clauses elliptically—let us pass on to the consideration of craftsmanship in plot-construction.

When questioned as to the mechanics of story-writing, a famous French author facetiously replied that one should begin at the beginning, go on to the end, and then stop. Words of levity—and yet words of golden wisdom! A story must have a beginning and an end—and they must be sharply defined.

The beginning should be *arresting*. It should be charged with sufficient interest to whet the reader's curiosity, to make him receptive of what is to follow. If it is not, and the reader should happen to be an editor, the chances are that he will without ceremony turn to another story.

Before beginning a story, I endeavor to determine whether I should open with dialogue, action, or a description of the setting. I am partial to none of these forms. My selection is governed entirely by the requirements of the story in hand.

TO ILLUSTRATE, permit me to present three respective openings of stories of mine which have found favor if not fame:

"You say you can restore sight to the blind?" Old Simon asked, putting down the yellowing volume of "The Discovery of America."

* * *

Midnight—and Keith Campbell felt his mind slowly being *drained*!

* * *

Chinatown slept in the somnolence of spring. Here and there one caught glimpses of an almond-eyed brother squatted on the doorstep of his domicile, stealing a few precious minutes away from a sudsy washboard or white-hot stove to enjoy his afternoon pipe in supreme gratification. The pungent smell of streaming chop suey wafted on the faint breeze, and met one's olfactory nerves with a pleasant sting; and opposite the Twenty-four Hour Mission, Tom Sing's bewhiskered Mal-

tense basked in a shaft of warm sunlight, a welcome intruder in a glum, gloomy alleyway.

The first of these (from "The Miracle") commands the reader's attention at once. Here is a man who says he can perform the miraculous feat of restoring sight to the blind; and anxious to know how he does it, the reader continues his perusal. (The reference to "The Discovery of America" is a "plant"—and thus, in the every first sentence, a foundation is laid for the climax.)

The second (from the Phantom Thief") is so freakishly unusual that the reader's interest is challenged, if not won, at the very outset. There is something uncanny, repellent, about the suggestion of one's mind being *drained*; and to ascertain why Keith Campbell's is thus disturbed, and by whom or what, the reader prepares himself for a series of mysterious disclosures. The lone word "midnight" is injected for psychological reasons. To be sure, having one's mind drained at *any hour* identified with the eternal circle would be rather inconvenient; but midnight—the witching hour—is eloquent in suggesting eerie effects (consult your Shakespeare.)

The third (from "The Burning Rivet") acquaints the reader with the story's locale and indicates its mood. Spring in Chinatown! It savors of incongruity; but to Annie Ragan, country-born mate of a yellow hop-head, it brings back memories—memories of happier spring days.

IT IS TRUE that I could have utilized in each instance either of the other two forms to serve as the openings of these three stories; but I doubt that by so doing I should have achieved beginnings equally effective. So, in planning your story, it is important that you experiment with the three forms—dialogue, action, and description of setting—till you find the one that best fits it. And—remember to make your opening so interesting that it will intrigue the reader at once.

The form of my story's beginning determined, I lose no time in fashioning what I shall call the body of the narrative. The most meritorious story idea, when first conceived, is at best only a skeleton. It devolves on us therefore to make this skeleton presentable. From it we must build a structure that is not only pleasing to the eye, but must *work*. We are permitted to paint it with the same kind of paint (in this case,

words) successfully used by others; but here the similarity, if our structure is to attain marketability, must cease. When completed, it should look like no other structure—which is to say, it should be shaped with originality (or what passes for it).

When I say that the structure must work, I mean that it should fulfill the purpose for which it is created: It must *entertain*. Its subject matter, however, must be left to the discretion, knowledge and experience of the author. Personally, I write stories of metropolitan life because I am familiar with no other. The stories affecting strange locales I leave to the other fellow. Whether he has ever actually lived among them concerns me not at all. The island metropolis is good enough for me. But from this it must not be inferred that I am so insularly metropolitan that I would *not* write a story laid, say, in the South Seas or the Klondike. I am merely confessing that I write about only that which I am certain of. It should be a valuable hint to many an embryonic author trying to get himself started. H. C. Witwer (whose acquaintance I had the pleasure of making on a Saturday afternoon in 1920 in the office of a now defunct film outfit) tried in the beginning to write stories similar to (he'll never forgive me for saying it) Irvin Cobb's. They didn't take. Then, after a severe appraisal of himself and his talents, he realized he could write slang. And, writing it in a way that made college professors weep and the masses roar, he landed nineteen times in succession with *The Saturday Evening Post*. Today he leads a Rolls-Royce existence (even if he does slightly envy Fannie Hurst's fifteen-cents-a-word contract). Zane Grey, to mention another popular author, wrote juveniles until he realized that Western stuff was his forte. Sinclair Lewis began as a pollyanna and remained obscure until he started to build stories around the things he really know about. There are scores of like examples, but these should suffice to serve as guideposts to the beginning author in his selection of subject matter. Consider where Maeterlinck's children who sought the Bluebird finally found it!

I HAVE SAID in a foregoing paragraph that the story's end should be sharply defined. No better exemplifications of this all-important consideration could be found than the stories left us by de Maupassant

and O. Henry. They knew when to stop. But many an otherwise excellent story continues for hundreds of words after its logical ending has been reached, thus burdening itself with a leaden and befogging anticlimax. Allow me the liberty of showing you how I ended the three stories with whose beginnings you are now familiar.

In the first story—"The Miracle"—the gentleman who asserts he can perform the miraculous feat of restoring sight to the blind is asked to give a demonstration. A blind man is quickly produced and the gentleman, with the aid of a golden fluid he has brought along, sets to work. In a moment the unseeing one's lids begin to flutter, and when he realizes he can again see, his gratitude to his savior is overflowing. The grateful man departs, and the miracle-performer begins to dicker with Old Simon, who has said that he will purchase the restorer if it proves successful. The miracle-performer asks for five thousand dollars, but Old Simon counters with an offer of thirty-seven hundred, which sum is finally agreed upon. In exchange for the restorer and its formula, Old Simon gives the miracle-performer a check; and with a bow worthy of Chesterfield, the latter leaves the office. Old Simon calmly returns to "The Discovery of America"; but his office boy, who (like the reader) suspects chicanery, goes to the window and looks out. At the corner of the street he sees the quondam blind man and the miracle-performer exchanging felicitations; then, as they go off together, the boy turns excitedly to his octogenarian employer.

"Mr. Atkinson, you'd better have that check stopped! The bank closes in fifteen minutes and—"

Without looking up from the yellowing volume of "The Discovery of America," Old Simon answered:

"That's all right, Alexander, that's all right. If that gentleman hadn't been so infernally anxious to get off with that check, he would have noticed that it was dated 'October 12, 1492' and signed by Christopher Columbus!"

In the second story—"The Phantom Thief"—Keith Campbell, having had the plot he had intended to use as the nucleus of his eighth novel stolen from his mind, and piqued by the interest Beverly Townsend displays in Charlton Gamble, a fellow novelist whom he intensely dislikes, accepts a friend's invitation to join his yachting party. After a cruise in southern waters, he returns to New York and finds Beverly

reading a novel by Gamble. Suspecting his rival to be the evil genius who has by some species of black magic gained possession of his mental faculties, Keith purchases a copy of the novel and, as he reads it, it seems familiar to him. Then it comes to him that it is the plot stolen from his mind! Determined that Beverly, whom he dearly loves, shall be one possession of his that Gamble shall not appropriate, he goes to her studio to propose to her—and finds her already wearing Gamble's solitaire! Despair seizes him and he decides to end it all. He goes, the following morning, to a musty pawnshop near Columbus Circle and purchases a Colt .44 revolver. Then he hastens to Central Park to perform this last worldly act.

As he furtively darted into the shrubbery, a finger of golden sunlight indicated something that made his eyes distend.

It was Charlton Gamble, stretched full-length on the dewy grass, a bullet-wound in his right temple, a Colt .44 revolver in his hand.

He had stolen his last idea.

THE THIRD story—"The Burning Rivet"—relates how Annie Ragan, hearing the clarion call of Spring, decides to risk a visit to a nearby municipal park. Mock, her yellow husband, has forbidden her to go out at any time unless he accompanies her. But Mock, having taken a few more whiffs of hop than was his wont, was asleep by the open window of their hovel in Chatham Square. He would kill her if she disobeyed him—but Spring was calling her. Signs of the glad season were everywhere—and above the window where Mock lay, a tan-faced, fennec-eared son of Erin sang ditties of his native land in a rich tenor voice, as he toasted rivets over an acetylene flame and then tossed them with a rasping whoop down a long chutelike strip of tin to an olive-skinned Sicilian, forty feet down. Occasionally one would miss its mark and fall, a miniature pink meteor, into the blackened gutter of the Bowery below. * * * Wedged between an old Florentine, with the gout, and a little Madonna of the slums, who hugged and squeezed her first-born, Annie sat on a bench in Mulberry Bend Park and fell to dreaming of the things that might have been; and the old Florentine, moving restlessly about in the cramped space, reminded her of her father who, each year at Thanksgiving, never failed to insert a four-line "personal" in one of the metro-

politan dailies begging her to come home. He needed her so. And the fare was only four seventy-eight. * * * Her musings were interrupted by the clanging of bells and the shrilling of sirens, as a dozen fire engines rolled madly toward Chinatown which was enveloped in a scarlet glow: another of the burning rivets had missed its mark! Fascinated, she left the park and followed the engines. In a few minutes she learned that the very house from which she had emerged was aflame . . . and Mock, whom she feared, was but a memory. Free of the bonds of fear, she thought of her father alone in the little mountain town. He needed her.

Annie pushed through the mob and entered a door beneath three bronzed balls. Inside, she removed the gold circlet Mock had given her on the night of their wedding, and all but flung it to the wizened Jew behind the time-scarred counter. He picked it up, shut one parrotlike eye, and examined the ring carefully.

"How much you want?" he asked.

"Four seventy-eight," said Annie, "and never mind the ticket!"

NOT a superfluous word is to be found in any of these three conclusions. Each story "stops" where it should. With gathering interest they mount to their respective climaxes—and then, with well-timed precision, the curtain falls. This, I submit, is the ideal way to terminate a story.

Constant study and unflagging industry are keys to the kingdom of successful authorship. Keep plugging. Don't display the white feather by quitting. Analyze the published work of your contemporaries. Play "the sedulous ape" and try to write stories as good as theirs or—yes—better. Study the market notes, the magazines themselves; *The Christian Herald* should not be sent material that would appeal to *The Smart Set*, and vice versa. God made brains and typewriters and thesauruses to be used. Use them *properly*—and the winning of editorial favor will cease being a vague, nebulous hope and become a vibrant, gold-attended reality!

Writing for "True" Magazines

By Ralph Parker Anderson

THIS seems to be an age of realism in fiction. Modern readers want stories that are logical and possible—stories about things that could happen and do happen to you and to me.

One evidence of this is found in the fact that magazines of the "true" or confessional type have attained remarkable success. They apparently fill a real need in the public's reading requirements, with the result that their circulations have grown amazingly. For example, the February, 1923, issue of *True Story Magazine* had a circulation of 540,000, and by August, 1923, that had grown to 750,000. (As I write, I receive an announcement giving *True Story's* print order for April as 1,900,000.)

As I have written many short-stories for the true magazines, I can doubtless offer some suggestions of practical value to other writers.

The first step toward writing for the true magazines is to study the magazines themselves. Read several copies of each of the

leaders—*True Confessions*, *True Story*, *True Romances*, "*I Confess*," *Secrets*, *Real Life* and *True Detective Mysteries*. This will give you a first-hand knowledge of the type of manuscripts used.

Must every story submitted to these magazines recount actual incidents? *True Story* does demand that a story be actually true. For the majority it must sound true—must be faithfully true to life. The story should be within the bounds of probability. For this reason, a story containing practically impossible incidents will not be accepted, even though the events described actually occurred. This includes strange coincidences and miraculous occurrences that really happened, but which don't sound true.

Another of the true magazines which requires that stories be accounts of real happenings is *True Confessions*. This magazine, however, does not require that a story be written by the person to whom the described events happened. Roscoe Fawcett, the editor, wrote me, "It is not enough that the

incidents are true—they must be set down on paper so that they sound absolutely true.”

One of the most important essentials is that a story must be written in the first person. This is an obvious necessity, since the story is supposedly written by the main character, or by a first-hand observer.

If you are not used to writing first-person stories, you will find that the use of “I” is a pleasant change from “he” and a practical help in making the story interesting. In most cases, it is best to make “I” the main character. Then you can put yourself “in the shoes” of the character, echoing in your own soul the joys and tragedies of his life.

Local color, which is always desirable, is especially important in true stories, for the reason that it is an aid toward creating the illusion of truth. Don’t describe Greenwich Village unless you have been there. If you have been in California, and use San Francisco as the setting for a story, place some of your action in one of its unique restaurants, in order that you may describe it. Or send your character across the Bay to Oakland in order that you may describe the enchantment of San Francisco Bay at night.

GENERALLY speaking, at least fifty per cent of the story should be devoted to conversation. And, in the name of truth, make your characters talk like real people. Don’t write “The Confessions of a Flapper” unless you know how flappers talk.

Many of the true magazines have an erotic slant but one should not get the impression that they want the extremely risqué. Sex and suggestive situations must be handled with restraint. Elizabeth Sharp, editor of “*I Confess*,” expressed it briefly when she wrote, “Our heroines may be a pale shade of pink, but never scarlet.” One of the best features about the true magazines is that they frequently write personal letters of criticism when returning a story.

A regrettable policy is that they do not print authors’ names. Obviously, an anonymous writer cannot build up a reputation for himself, so his time is wasted as far as publicity values are concerned. We can’t blame the true magazines for following this rule, since each story is or is supposed to be true, but they could compromise by running stories with the line, “As told to—” inserting the name of the author.

It is not sufficient for their purposes that a story be true. It must be unusual. There

would be few things more uninteresting than a magazine filled with colorless stories of everyday happenings. The editor of *True Story* wrote about one of my stories, “It is good and interesting, but has not enough story value.”

“Story value”—that’s the main requirement. Let your story be a thrilling, out-of-the-ordinary bit of life.

To the writer who scorns the confessional magazines as being below his dignity, I might say that their good rates bring them the work of many successful authors. While such magazines place interest and story value above style, they appreciate literary quality. Then, too, writing for these publications is excellent training for stories that are frankly fiction. Even the classical masters appreciated the vital importance of being “true to life.” Your stories may sell more readily to higher-class publications after the confessional magazines have trained you in the art of realism.

Acquaintance with many people is always an asset to an author, but this is particularly applicable to the man who wants to succeed with the confessional magazines. You will get many ideas, considerable local color and practical dialogue suggestions if you talk with men and women at every opportunity. If you select some particular business or profession as the background for your true story, learn as much as you can about its trade terms, the type of people employed in the profession, and so on. Your story will be read by advertising men, by bankers, by clerks, by salesmen and by workers in several hundred other lines. They will detect any mistakes in fact, or in psychology or in dialogue, that you may commit in speaking of their fields.

WHILE the true magazines emphasize romance, passion and tragedy, they also welcome humor. Humor that is in keeping with the spirit of the confessional magazines is difficult to write. Consequently, there is a ready welcome for authors who can handle it.

The confessional magazines are profusely illustrated, and material for them should be susceptible of illustration.

If a true story deals with sordid facts or with criminals—as many of them do—it is essential that there must be an uplifting moral or a convincing reformation. No magazine desires to convey even the appear-

ance of approving immorality or encouraging crime.

Several of the true magazines frequently conduct prize contests in order to encourage the submission of manuscripts by readers. The amounts offered are generally large.

The "Confessional" Markets

True Story Magazine is a Macfadden publication, issued at 1926 Broadway, New York. This is an excellent magazine to deal with, and its responsibility is unquestionable. Its minimum rate is two cents a word. It claims the largest newsstand circulation of any American publication. It has paid on publication, but according to recent announcements is now paying on acceptance.

True Confessions, Robbinsdale, Minn., is a model for all magazines to follow in the matters of courtesy and promptness. Immediately on receipt of a manuscript, it mails a card of acknowledgment, giving a file number. Within one week, the author receives a check at the rate of two cents a word or a helpful letter of refusal.

Secrets, Ulmer Building, Cleveland, Ohio, is pretty well overstocked.

True Detective Tales, 800 N. Clark Street, Chicago, is a development of the former *Detective Tales*, which has been in financial difficulties, but will now apparently lean toward true stories of mystery and detective type.

Experience, 443 S. Dearborn Street, Chicago, Ill., uses a few confessional stories and a large number of short articles and stories. It pays on publication.

Real Life Stories, 119 W. Fortieth Street, New York, uses various types of confessional manuscript. *Screenland* is published by the same organization. *Real Life Stories* frequently publishes the authors' names.

True Romances, 1926 Broadway, New York, is another Macfadden publication—a result of the popularity of *True Story Magazine*. It uses short-stories that are romantic and sentimental. *Dream World*, at the same address, is a new Macfadden publication using somewhat similar material to the others. But don't let its name deceive you into thinking that it wants stories that "turn out to be only a dream." The Macfadden organization has just commenced publication of *True Detective Mysteries*, so this means another "true" market.

The Pictorial Review Company also is reported to be launching a new confession-type magazine.

Cupid's Diary, 46 W. Twenty-fourth Street, New York, is connected with "*I Confess*." Uses "stories of love and romance" of a confessional nature, but most of them are in the third person rather than the customary first person.

"*I Confess*," 46 W. Twenty-fourth Street, New York, pays one cent a word on acceptance. Welcomes new writers.

Wide World Magazine, 8 Southampton Street, London, W. C., England, wants true stories. To quote from an editorial announcement in the magazine: "For photographs, and for true stories of adventure, liberal payment will be made. Every narrative must be strictly true in every detail, and a written statement to this effect must be furnished."

Do Editors Sometimes "Bluff"?

A WOMAN editor of a woman's magazine returned an Indian juvenile of mine, saying that she could not use it, as I had not put enough Indian "color" in it. She suggested that I should employ more Indian terms.

As I am an accommodating cuss, if anything, I forthwith wrote a friend of mine in Arizona, asking him to send me a list of Indian words and idioms. This he did very promptly, and I rewrote the story, planting it profusely with the words he had so kindly sent me.

I then sent it back to the same editor, who not only promptly accepted it, but also highly praised the correct Indian color and terms.

A year or so later I happened to be visiting my friend and his family in Arizona, and in the course of conversation I casually asked:

"By the way, how did you like my Indian story? You never spoke of receiving the copy I sent you." Imagine my surprise when the whole family went into gales of laughter, for the story had *not* been a funny one. When they had recovered sufficiently, they explained to me that my obliging friend, who happened to be a practical joker, had *invented* every "Indian" word he sent me, and that they had had the time of their lives when he was preparing the list.

Jessie Juliet Knox.

An Invitation

Robert Thomas Hardy writes: "A number of men writers of New York City have formed the habit of lunching together once a week. We meet every Thursday, at 12:30 p. m. at a restaurant in the heart of the city. A cordial welcome will be extended to any men writers who would like to join us. There are no dues, no obligation to attend regularly, no speeches. We merely aim to provide

those interested in literary pursuits with a gathering place where they can meet old friends and make new ones. Possibly out-of-town writers who are visiting New York may care to attend. Naturally, we want those who make their living or at least the greater part of their living from their literary work. If interested, address the acting secretary, Robert Thomas Hardy, 25 W. Forty-second Street, New York City."

Closing Up the Fake Scenario Agencies

*Bristol Photoplay Studios Charged With Using Mails to Defraud
—Screenland and Picture-Play Magazine Are Latest
To Confirm The Author & Journalist's
"Closed Shop" Disclosures*

THE world do move! Just ten months ago, in its issue for August, 1923, *THE AUTHOR & JOURNALIST* published a letter from Roy L. McCardell in which he stated that not five original stories are now being bought in a year by motion-picture producers from free-lance writers—meaning the general run of writers little known outside of the studios. The Authors' League report of last September substantiated this and even went further by giving figures obtained from the producers themselves, proving that out of 42,020 manuscripts submitted in a year only four had been accepted.

In January, 1924, *THE AUTHOR & JOURNALIST*, at a heavy financial sacrifice, threw out of its columns all advertising of the scenario-writing schools and agencies and published a convincing array of facts in proof of the revelation that a closed shop against the work of unknown writers actually exists in filmdom.

Thus was the pioneer work accomplished. Developments have followed quickly. What *THE AUTHOR & JOURNALIST* said in January was regarded as revolutionary at the time. The past two months, however, have revealed the working of the leaven. Not many magazines have yet followed our example in throwing out the misleading advertising of the scenario schools and agencies; but, on the other hand, so well has the truth become diffused that very few magazines have the effrontery to insult the intelligence of their readers by claiming that a real scenario market does exist. In fact, so far as we know, the only publication now attempting to do so is conducted as an adjunct to one of the affected schools of scenario-writing.

Leading articles in *Screenland* for May, and *Picture-Play* for June, are among the latest to bear out disclosures regarding the

situation made by *THE AUTHOR & JOURNALIST* in January of this year and previously. By far the most significant development of the month, however, is the arrest of the Bristol Photoplay Studio heads by the New York authorities, upon charges of using the mails to defraud.

In our January issue, *THE AUTHOR & JOURNALIST* explained that it was throwing out of its columns the advertising of this concern because, in our opinion, the advertising was obviously and deliberately misleading. In our April issue, under the heading of "Wolves in Sheep's Clothing," we exposed in detail the methods of this school as being representative of the fraudulent operations carried on by various "revising and selling agencies."

If the Bristol Studios can be successfully prosecuted and closed up, little trouble doubtless will be experienced in closing up a number of similar agencies operating throughout the country. The following account of the action taken against the Bristol Photoplay Studios is quoted from the New York Tribune-Herald of April 30th:

"BUCKETEERS OF SCENARIOS" HELD FOR MAIL FRAUD

COMPLAINT FROM POSTOFFICE CHARGES BRISTOL STUDIOS DUPED 2000 TRUSTING WRITERS

A story of bitter disillusionment for about 2000 unrecognized but hopeful scenario writers distributed among small towns throughout the country, was unfolded yesterday in a complaint filed in the United States District Court by two post-office inspectors charging directors of the Bristol Photoplay Studios, of 500 Fifth Avenue, with using the mails to defraud by means of what the Federal officials characterize as a "scenario bucket-shop."

Visions of fame and fortune were inspired, the complaint indicates, by circulars sent to small towns in the Middle West, causing embryo authors to dream of Hollywood bungalows and intimate associations with film celebrities, all of which

would be brought about by the sale of their scenarios through the Bristol Studios.

The complaint relates how the circulars offered to correct or revise, as well as sell "good scenarios" submitted to the studios.

For these various services the Bristol Studios, claiming to represent many successful scenario writers, collected fees ranging from \$12 to \$36. The circulars explained that the Bristol Studios dealt only with the largest and wealthiest film-producing companies.

Some of the agency's clients, the circular admitted, realized as little as \$300 on the sale of their scenarios, but the producing companies thought nothing at all of paying \$13,000 for a plot that really pleased them.

A. I. Menin, Assistant United States Attorney, prosecuting the complaint, declared more than 2000 "suckers" submitted their scenarios to the Bristol Studios for appraisal and disposition, but not one manuscript was ever corrected, revised or sold.

Mr. Menin was aided in the investigation by Postoffice Inspectors Clarence Webb and Frank Boyle, who said the books of the agency showed that enough merit was found in every scenario submitted to collect a fee for services. Mr. Menin said the agency's revenues for one year aggregated \$52,000, but expenses of \$51,000 were recorded in the books seized. Salaries of the agency's directors, running from \$150 a week up, were noted as the principal expenditures, Mr. Menin found, after a fairly high rental was paid for the Fifth Avenue office.

The names of two directors of the company were withheld by Mr. Menin, because they have not yet been arrested, although deputy United States marshals are searching for them. A third director, J. C. Kunzinger, was arrested yesterday, with Mary Tesson, said to have been office manager for the agency. Both were arraigned before Commissioner Hitchcock, who held the man in \$3000 and the woman in \$1000 bail for hearing next Tuesday.

Two specific victims of the "scenario bucket-shop" are named in the complaint. They are Eva M. Culp, of West Mansfield, Ohio, and Clarence Franks, of Tulsa, Okla.

WHATEVER action is directed against the Bristol Photoplay Studios, if successful in penetrating the legal defenses which such concerns are adepts at sprinkling through their contracts and literature, should be directed against other concerns of similar character—the names of many of which, we are sorry to note, may be gleaned (along with that of the Bristol Studios) from the advertising columns of some of our contemporaries.

Screenland, in its May issue, launched a vigorous onslaught against concerns of this character, reproducing the contracts, literature, and correspondence of the Earle Photoplay Studios, Continental Photoplay

Studio, and Bristol Photoplay Studios—representative "revising and selling" outfits—and detailing their methods. A childish scenario was prepared—one so obviously ridiculous that it could not by any possibility have been considered for the screen—and submitted to these widely advertising "studios." Promptly came the reply of the studio editor, enclosing a contract and in each case acclaiming the story worthy of production and offering to work it up into a salable photoplay—for a consideration. (For the wording of these "sucker letters" and "follow-ups" see *THE AUTHOR & JOURNALIST* for April.)

The author of the *Screenland* article, who signs himself Rupert Allen, makes an interesting confession, from which the following brief excerpts are taken:

Two years ago the writer of this article * * * entered the employ of one of these scenario mills, on the "editorial staff." He learned very soon that no editorial discretion whatever was permitted him in the rejection of obviously impossible manuscripts, and therefore promptly severed official connection with the concern. Subsequently, however, on a piece-work basis, he "revised"—happy euphemism—over two thousand pitiful efforts of amateurs. He is in a position, therefore, to write with some feeling and some authority regarding the "inside" methods of these flourishing concerns. * * *

Briefly, under the promise of helping him to sell his story by "putting it into the proper form," sums of money are extracted from the ambitious writer. * * * The "service" consists in re-writing the author's story to a length of approximately eight hundred or nine hundred words. This may entail boiling it down from a full-length novel of over a hundred thousand words, or, on the other hand, building it up from a few scribbled words on the back of a postcard. The finished manuscript, which could easily be contained on one sheet of single-spaced foolscap, is made to appear far longer by using immensely wide margins so that not more than four or five words go to make up a line. There is triple spacing between paragraphs and approximately three inches left at the top and bottom of each sheet. The result is a manuscript consisting of from four to six pages of typed matter. These are then neatly dolled up in attractive "art folders," and lo and behold! the masterpiece is ready for the second stage of the service, namely, to be submitted to the various producers.

The nature of this finished work may be judged when the writer confesses that he has dictated as many as ten of these "scenarios" to his stenographer, inside of two hours.

That no editorial discrimination is exercised in the acceptance of manuscripts, has been amply proved by the test case quoted and illustrated earlier in this article. With much profession of sincerity the printed literature of these concerns



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states that "only stories of photoplay merit will be considered." *This is not the case.* Manuscripts which, to the inexperienced eye of any normally intelligent office boy, must appear impossible at first glance, are cheerfully accepted—provided the money is forthcoming. Occasionally a manuscript is rejected, and a form letter is sent, stating that the plot is too hackneyed. This, however, is only done where the covering letter sent with the manuscript indicates a state of financial embarrassment on the part of the author which renders his payment for the service extremely problematical.

The general procedure, however, is to mail the author who submits the manuscript an enthusiastic form letter, telling him that the work shows great possibilities—all within forty-eight hours of its receipt. *At that time, it has not even been read.*

Statements are made in the literature of several of these concerns, and bolstered up by facsimile letters, that clients have been enabled to sell their scenarios for several thousand dollars on the strength of the revision and service rendered by the concern. Those statements are, almost without exception, false and misleading. * * *

The evil is growing and it is an offshoot of the motion-picture industry of which no one can be proud. The industry has grown to a point where it should no longer be possible to "trim suckers" in its name.

Screenland states that on the strength of this investigation the advertising of these unscrupulous institutions has been thrown out of its pages. It continues to carry the advertising of the Palmer Photoplay Corporation, and a note is inserted in the article excepting it from the aspersions cast upon scenario schools and agencies in general.

A CLEAN sweep, however, is made by *Picture-Play Magazine* in its leading article for June, "Your Chance for Selling Scenarios," which is written by Grant Carpenter, novelist and experienced screen writer, now on the staff of Warner Brothers. Mr. Carpenter was chairman of the Authors' League committee which bared the truth regarding the scenario situation. His article is developed along lines similar to that of Mr. Birch in the January *AUTHOR & JOURNALIST*, and emphatically confirms every statement we have made concerning the closed shop in filmdom. Accompanying the article are supporting quotations from Douglas Fairbanks and from Ralph Block, who selects stories for the Famous Players-Lasky productions, pointing out why the scenario-writing field is almost entirely closed to all outside of the studios.

Mr. Carpenter quotes at length from the

report of the Authors' League, which he helped to prepare. The silly charge emanating from a scenario-writing school, that this report was inspired by fear of competition from unknown writers, is no doubt what Mr. Carpenter had in mind when he wrote:

As a matter of fact, there is no craft the members of which are more willing to lend a helping hand to beginners of any real talent. The Authors' League, whose membership includes practically every writer of prominence and the majority, I think, of all other professional writers, was founded by a group of the big writers largely in the interests of those less successful, and less able to protect their own interests. Be assured, therefore, that my sole desire in preparing this article is to be genuinely helpful.

The conclusions set forth by Mr. Carpenter in *Picture-Play* are thus summarized:

At this time the sale of an original story to a producer, even by an experienced staff writer, is comparatively rare. I know of one man who has been a scenarist for thirteen years, who, in the old days put more than three hundred original stories on the screen, who has been the foremost writer and adapter for the largest producing companies in the industry, who has the advantages of broad acquaintance and close personal contact with the leading producers and directors, and who has been trying vainly for three years to sell a single original work.

In order to check the purchases of original stories from unknown writers, the investigating committee of the Screen Writers' Guild sent a questionnaire to all of the principal producing companies in Hollywood. The answers disclosed that out of more than forty-two thousand submissions in one year, only four had been purchased. And the producers declared most emphatically that the product of unknown writers is worthless; that the greater part of it is returned unread, and that they do not want it submitted to them. Experienced scenario editors declared that not one story out of ten thousand submitted by amateurs contained even the germ of an idea.

But what would happen if the editor should find a good story among the ten thousand? His suspicions as to its originality would be immediately aroused, and the better the story the more suspicious he would be.

"From whom was this stolen?" he would ask.

In the early days of the industry the expenditure of \$10,000 upon the production of a five-reel picture was considered extravagant; but if a legal controversy arose over the rights to the story no great loss would be suffered if the picture were never shown. Now when from \$50,000 to \$150,000 is spent on an ordinary program picture, and from \$150,000 to \$1,000,000 upon a "special," the producer cannot risk a fortune upon the mere assertion of an individual unknown to him. Even a copyright means little, for it carries with it no presumption of ownership. The producer prefers that the publisher should take the first risk, and

if no complaint of plagiarism or appropriation is made he will even then request his staff of attorneys to make a thorough investigation before he will buy. * * *

But apart from all other arguments, the principal reason why the average person should not be encouraged to try to write for the screen is the fact that no big company engaged primarily in the production of motion pictures is interested in, or is likely to buy, from now on, any appreciable amount of the literary output of any save professional writers. You can verify this by making an inquiry direct to any of the picture-producing companies. And having learned this, you will doubt the sincerity of any claims to the effect that "thousands of new stories are constantly being needed for future productions" and that "as the present supply of writers cannot possibly supply this demand" your golden opportunity lies in quickly fitting yourself for getting your share of this easy money."

IT would seem that anyone who will allow himself to be hoodwinked by the glowing literature of the scenario schools and agencies, after reading the facts set forth in this and former issues of *THE AUTHOR & JOURNALIST* and other publications that have investigated the situation, is, to say the least, overoptimistic. We cannot, however, resist the temptation to steal the space for a couple more of brief quotations bearing upon the subject.

The first is from a newspaper article by Paul Bern, author and adapter of some of the most successful film plays produced in Hollywood, who seems to accept the Authors' League report as true to fact when he says:

No profession is as discouraging to the newcomer as motion pictures. * * * It is not impossible, of course, for an unknown to secure ad-

mittance. It has been done and doubtless it will be done again. I believe it is true that all reputable studios give a fair reading to scenarios which are submitted. The fact that out of forty-two thousand scenarios submitted by unknown writers to various studios last year, only four were purchased, will prove how difficult success in this line may prove. In other words, the chances are about one to ten thousand.

The second is from a letter to the editor written by Willard King Bradley, author of "The Sidewalks of New York" and other successful photoplays, whose article, "Magic," in the April *AUTHOR & JOURNALIST*, is followed by "Winning Editorial Favor," in the present issue. Mr. Bradley wrote:

Your stand against the photoplay writing schools is a highly commendable one. I'm sure no other publication would have the grit to do as you have done; but you have gained thereby a measure of respect and admiration that more than compensates you for the lost revenue—which was shady money at best.

As for your query as to whether I would have any chance of getting my scenarios accepted under the present conditions if I were unknown and did not have acquaintanceship with producers, I am positive that I would NOT. God knows it is difficult enough to achieve acceptance even WITH a reputation. The producers (at the moment) crave only produced plays and published novels—and now that they have begun to remake old stories (witness "The Cheat," "The Virginian," "The Eternal City," "Ruggles of Red Gap," "The Common Law," "The Flirt," "The Spoilers," "Within the Law," "Tess of the Storm Country," "The Little Minister," "Three Weeks," and "Salome Jane") the writer of "originals" is indeed sorely pressed.

In the face of this unlovely situation, whatever money the schools take in can hardly be labeled honest. Porch-climbing and baby-snatching are much more respectable pursuits!

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Before me, a notary in and for the state and county aforesaid, personally appeared Willard E. Hawkins, who, having been duly sworn according to law, deposes and says that the following is, to the best of his knowledge and belief, a true statement of the ownership, management and circulation, etc., of the aforesaid publication for the date shown in the above caption, required by the act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

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Sworn to and subscribed before me this 3d day of April, 1924.

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My commission expires February 23, 1925.

The Barrel

Out of Which Anything May Tumble

O. Henry Award Not Made
for "First Story"

THE AUTHOR & JOURNALIST was in error last month in stating that "Prelude," the story awarded first place in the O. Henry Memorial award collection, was the first story its author, Edgar Valentine Smith, had had published. The fact is that even before breaking into *Harper's Magazine*, Mr. Smith was a rather well-known figure in contemporary fiction. The prize-winner was closer to his fiftieth published story than his first. The judges of award were for some time undecided between the selection of this story and another story by the same author which appeared in *Harper's*.

For its insight in selecting "Prelude" as the best story by an American published in any American magazine last year, the jury of award deserves credit. It is the simple story of a girl belonging to a "white trash" family of the Kentucky mountains, and of her struggle toward something better. Student writers by all means should read it—yet a word of warning may not be out of place in this connection. "Prelude" is the type of story the amateur almost always attempts to write—and attempting, fails miserably. Only masterful characterization and deep insight into life will enable the author to handle so simple a theme in an acceptable manner. Imagine "Prelude" told with a degree less of mastery. It would have been flat, insipid, cheaply sentimental, instead of the memory-haunting cross-section of life that Edgar Valentine Smith made it.

★ ★ ★

Opie Read Advises Newspaper Experience for Writers

WRITE, write, write—if you want to succeed as an author—and if you write as a member of a newspaper staff so much the better.

Opie Read, one of America's outstanding figures in literature, said that the other day and took a long draw on his pipe.

"The fiction of America is being written today by newspaper or ex-newspaper men," said Opie, running a hand through his long silver locks, "There is hardly a notable exception. Name me a big writer of the present and I will tell you upon what newspaper he works—or worked."

And Opie, seventy-two-year veteran of the writing game, should know whereof he speaks. Fifty years ago he started his career as a cub reporter on a Franklin, Ky., newspaper, and forty years ago he began writing the humorous fiction that made him famous. Since then he has combined the twin occupations with tremendous success, and while some folks write him care of the *Cosmopolitan* and other mighty magazines, his home address is "Press Club," Chicago.

"There was a time, not so long ago," said

Read, "when an editor looked askance at any author who admitted a newspaper connection—but those times are gone with the buffalo and the red-skin. Newspapermen are now the peers in fiction, and the big names prove it.

"There may be several reasons for this; I know of two. A newspaperman, if he is a member of the local staff—a reporter, a feature-writer, or a rewrite man—writes and writes and writes. He thus fulfills the first requirement of successful authorship. The second reason for his success in fiction is that he is in constant touch with the people—he mingles with them—he is one of them.

"Fiction today must have a genuine ring to it. The magazines want human copy. The newspaperman, dealing daily with the classes and the masses, is eminently fitted to turn out just that sort of stuff. His field of acquaintance is wide; today he is hobnobbing with the social butterflies, tomorrow with condemned murderers. He goes to a warehouse fire or a dinner dance with equal assurance. He knows all the coppers, the bootleggers—he also knows the bankers; the brokers, the big business barons—what an advantage he has there!

"The newspaperman's life is one of thrills. That's why most of them are in it. They are modern-day adventurers, always seeking a new "kick" out of life, and they get it, as a rule. What is easier than to take the facts in the story he turns in to his paper to scream across eight columns in blaring headlines, dress them up, polish off the rough edges—and behold, a fiction story that the editors of the larger periodicals will snap up with a relish? The good newspaperman never wants for a plot, because he can see a story and knows a story when he sees it, and having the plot he is best adapted, through his everyday experience, to develop it and write it to the greatest advantage. He is trained in the economy of words, and that counts a lot."

Read stopped and smiled quizzically.

"Of course," he laughed, "all good newspapermen are not big authors—but most of the big authors are good newspapermen."

Read has been an outstanding figure as a novelist since 1888 and even farther back. Among his many successes have been "The Jucklins," "A Tennessee Judge," and "A Kentucky Colonel." He is, perhaps, best known for his more recent novel, "Old Lim Jucklin," and is said to be one of the most widely read of living American authors. He is at present engaged in lecturing through the West and in preparing a series of personal experience stories, based on his career as a newspaperman and an author, for *The Cosmopolitan Magazine*.

Ray Humphries.

★ ★ ★

From the Editor's Mail

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Finally, the criticism deals with the commercial possibilities of the manuscript, and a list of markets to which it seems best adapted is furnished. If the manuscript contains no possibilities of sale, the author is frankly informed of the fact, and is shown, as far as possible, how to turn out better work in future.

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☆☆☆ **Authors Neglected in Films**

A glance over a recent issue of *The Moving Picture World* discloses two facts of interest to the book trade—the large and increasing number of books being produced in picture form and the astounding lack of prominence given to the author in the advertisements.—*The Publisher's Weekly.*

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The Wit-Sharpener

Prize Contest Report

THE April assignment in the Wit-Sharpener contest brought a gratifying response in problems that involved characterization and character development—phases of fiction-writing that have been stressed during the past few months in this department.

Many of the problems—in fact a majority—set forth the difficulties of more or less unhappily married couples; their concern over wayward sons and daughters, etc. Fewer adventure-type and melodramatic manuscripts were submitted this time than usual. Contestants responded nobly to the appeal for “characterization” and the judges had much difficulty in awarding the prizes.

Mrs. Vogt Alling of Vinings, Georgia, was voted the first award, because her offering contains practically all the elements of a well-rounded story, is brought to a definite crisis and is subject to intelligent and dramatic solution according to the ingenuity of the contestant. Doris Holmes, Mrs. Alling's heroine, is faced by an entirely plausible situation wherein she is torn between two distinct duties. She is characterized as a young woman of superlative qualities—and upon this characterization hinges her conduct in the crisis. Here is opportunity for splendid emotional drama.

First Prize Winner:

Doris Holmes, sailing as a medical missionary to a fever-stricken district of Africa with a corps of assistants and supplies for an emergency hospital, discovers on the steamer her former fiancé, Oliver Biddle, broken in mind and body by a wound received in the World War. He had been reported missing and long since given up for lost, leading her to devote her life to assuaging the sufferings of others. He fails to recognize her but feels strongly drawn toward her; by the end of the voyage they are as much in love as at first and he is beginning to have glimmerings of returning memory under her sympathetic efforts to recall to him his former life, all of which has been a blank.

The thought of parting from her is absolutely unbearable to him. Out of her professional knowledge she knows that it would be fatal for him to be left again to brood and to be crushed under the hallucinations of his disordered mind but in all probability equally dangerous for him to accompany her into the plague country in his shattered health. Should she go back on her contract it would mean the loss of hundreds of lives recently converted to Christianity and an incalculable moral defeat for missions in all that part of Africa.

Second prize goes to Miss Martin, The Hermitage, Exmouth, Devon, England. Her problem is international in scope yet the drama of outraged parenthood is as poignantly present as if the setting were in Everyman's own home. The plot borders on the fantastic and is predicated on a scientific invention which has no basis in fact, which probably would militate against it as a com-

mercial possibility, but the judges decided that it is entitled to a prize because of its novelty and the opportunities it affords for dramatic and psychological development.

It is not quite apparent why Arundale, the more or less sympathetic character, should have to divulge the fact that he was in treaty to sell his invention to a possible enemy nation—unless it be that he knew the Secret Service operative was in possession of some damaging evidence—but otherwise Miss Martin's problem is brought to a very satisfactory crisis, a solution of which ought to challenge ingenuity.

Second Prize Winner:

Arundale, a retired politician and widower, turns scientist, and discovers a new law in optics from which he constructs an almost magical field-glass. He poses as a quiet man, content in his retirement, peacefully watching life, but secretly he is a disappointed man seething with ambition, greedily bent on fame and money. His house commands a view of the broad estuary, miles wide, on the other side of which runs the main railway line. Through his glass the figures and features of the travelers can be discerned.

He lives here with his only son who, even above the desire for fame and money, is Arundale's greatest passion.

Through a political friend Arundale learns of a probable outbreak of war. He offers his discovery to a scientist of the possible enemy nation, sending his son to meet the foreigner. This scientist, Pulitzki, alone comes to test the field glass, young Arundale having missed the train on which Pulitzki arrived in London.

Arundale and Pulitzki focus a moving train on the railway. While Arundale looks he sees a door open, a short struggle ensues, and his son is flung off the train by a man whom he recognizes as a Secret Service operative of his own country. The wheels go over the young man while the helpless father looks on.

Work out results, remembering that to Arundale bringing the man who caused his son's death to justice means not only divulging his secret invention, but also the fact that he was in treaty to sell it to a possible enemy nation.

Mrs. H. I. Parr of 1709 Eleventh Avenue, Spokane, comes in for third laurels with a very human problem involving character development in its highest sense. This very human situation lacks only dramatic elements to make it a little classic. Perhaps some contestant, later, will develop it to a climax.

Third Prize Winner:

Margaret Greer was the eldest of four in a typical family of ambitious hopes and limited income. Her impulses were generous, sympathetic and sensitive; she was quick-witted, capable and conscientious. But she had a distinct pleasure in her own brightness and charm; admiration

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flattered her self-esteem; she was ambitious for the fine, the gracious, and the good, but petty in her interpretations of these qualities. She was often impatient and hysterical and frequently sharp rather than clever of tongue; she was just as often loving, merry and penitent. By the time she was twenty-three she chafed immeasurably under the limitations of an office position.

Into her life there came a man, twenty years her senior, quiet, self-controlled and courteous. His responsive appreciation of her pretty vivacity and the flattery of his mature love influenced her into marriage quite as much as the allurements of his established income. But it was the financial case that, in a measure, recompensed her when she realized that they were to be middle-aged together. Home and books and "thou beside me" were enough for him and he was tired of dancing and running about. The peak of her married happiness came with the companionship of her two children. At the birth of the second child he had reached the peak of his professional success also. It was not until she was thirty and he fifty that she visioned their lives as travelers on a mountainside, up the slope of which she was slowly ascending, while he was poised at the peak preparing for the descent.

Then came his disastrous illness. A dramatic quality in her nature as much as sympathy and a sense of honor carried her through the crucial period; his courage and self-control never faltered. But when after seventeen months he was sentenced to a maimed life, and the financial reserve had poured through the pitiless sieve of sick demands, reconstruction was to be faced. How did she, with her contradictory character, face it?

Wit-Sharpener for June

THE first prize-winning situation above will serve as the basis of the June wit-sharpener.

Let's see if some one can devise a development worthy of the beginning which Mrs. Alling has provided. This problem challenges the best that is in contestants.

PROBLEM: Develop this situation to an effective conclusion. For the best development a prize of \$5 will be given; for the second best, a prize of \$3, and for the third best, a prize of \$2.

CONDITIONS: The plot outline as completed must contain not more than 300 words, exclusive of the original problem. It must be typed or legibly written. Manuscripts returned only if stamped envelopes are inclosed. Only one solution may be submitted by the same person.

In addition to the cash prizes, the contest editor will mail a brief criticism upon each of the six manuscripts regarded as next in order of merit.

Manuscripts must be received not later than July 1st. Winning outlines will be published in the August issue. Address the Contest Editor.

SEND YOUR MANUSCRIPTS TO US

Our Typing and Revising Service is of the best. All work done by us is perfect in form and detail, and ready for the publishers. Do not risk your manuscript with some amateur. Be sure it is neatly and correctly typed as that is half of the sale of a manuscript. We guarantee our work—that is one reason why we get the business. Rates and first-page sample upon request.

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1808 South Cedar St. Casper, Wyoming

Prize Contests*(Continued from Page 3)*

The Order of Bookfellows, 4917 Blackstone Avenue, Chicago, Ill., is sponsoring three poetry contests. First is for the Dr. Mary McKibben Harper prize of \$25 for best poem of not more than twenty-four lines having for its subject a bird or a flower. The contest is open to the public; only one poem may be submitted by each contestant and all entries must be received on or before September 1. Each poem should be typewritten on a plain sheet of paper without signature or other identifying marks and should be accompanied by a stamped, addressed envelope. Each contestant must guarantee that the poem submitted is his own original work, that it has not heretofore been published, and that it will not be published or submitted for publication elsewhere until after this contest is decided. Second is for the Mrs. Marie Tello Phillips prize of \$25 for best lyric poem of not more than twenty-four lines. This contest is open only to members of the Bookfellows. Each contestant must not submit more than two poems and all entries must be received on or before October 1, 1924. Third, the Order of Bookfellows announces a contest (prize not stated) open only to its members for the best definition of poetry which shall be in itself poetical. The points to be considered will be the substance of the definition, felicity of expression and brevity. All entries should be received on or before November 1, 1924. The conditions and guarantee of contest Number One apply also to the other two contests and in addition the Bookfellow number of the contestant should be given on the envelope. All entries and inquiries should be addressed to Flora Warren Seymour, clerk of the Bookfellows, at the above address.

The American Economic Association, Yale Station, New Haven, Conn., for Roger W. Babson, offers prizes of \$650 and \$400 open to American or Canadian undergraduate students, for the best essays on "Forecasting the Price of Wheat, of Cotton or of Lumber." The length must not exceed 12,000 words. Contest closes October 1, 1924. Send manuscripts to Ray B. Westerfield, secretary.

Popular Mechanics, 200 E. Ontario Street, Chicago, in its June issue, announces the conditions of awards and contests sponsored by various industrial firms. These, for the most part, appeal to the inventor rather than the writer.

Contests Previously Announced

Prize contest announcements, once made in THE AUTHOR & JOURNALIST, usually are not repeated. Following is a list of prize contests previously announced, which have not yet expired, together with the closing date, the list being arranged to indicate the issue of THE AUTHOR & JOURNALIST in which details were published. Specified magazines will be forwarded, if in stock, at current price of 20 cents a copy.

MAY, 1924

D. C. Thomson & Co., Ltd., £1000 for serial stories; June 30.

Reilly & Lee, \$500 to \$5 for reviews and suggestions; July 1.

Chautauqua Drama Board, \$3000 for play; August 15.

PUBLISHERS' ANNOUNCEMENTS.

**SHORT STORY CONTEST***Now being conducted by***Writer's Digest***will award \$100 in***CASH PRIZES**

Contest closes June 20, 1924. Write today for particulars to

Writer's Digest Story Contest
Editor

22 E. 12th Street, Cincinnati, Ohio

ZIFFS*A Magazine of Protest*

Issued from the Buzzards Roost at
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desires contributors who can furnish clever skits, epigrams, jokes, etc.

We read promptly and pay immediately upon acceptance.

All contributions must carry a punch and must be short.

ZIFFS is issued monthly and is a 25-cent seller.

We can also use clever ideas which are funny and carry a punch.

Wm. B. Ziff, Editor

THE WRITER'S MONTHLY

Edited by J. BERG ESENWEIN

A Magazine of Real Help for all Who Write.

MARY ROBERTS RINEHART says: "The Writer's Monthly looks awfully good to me. For years I have been telling beginning authors that there is nothing in the world so good for them as such a magazine. It puts them in touch with publications they would otherwise not think of. So many writers live away from New York, and since by the very nature of the work it must be done in solitude, it seems to me that such a magazine coming in once a month is like hand-shakes from a fellow craftsman."

Single copies 25 cents

\$3.00 a year

Write for special offers

THE WRITER'S MONTHLY, Dept. 63
Springfield, Mass.

*There is no other formula
This is the only "secret"*

ABILITY + WORK = SUCCESS!

H. Bedford-Jones, probably America's most prolific fiction-writer, touched the keynote when he said in a recent article: *"It is not fair to scream out in type about the big money made, about the wonderful writers connected with your school, about the easy life of an author. THE AUTHOR & JOURNALIST rightly lays emphasis on the course of work, not on the rewards—they depend on the individual. That is exactly why the fake movie advertising drew attention to itself and got a bump; because it talked money, not work."*

THERE are so-called schools of fiction-writing which claim that certain "secrets" plus a typewriter can make a successful writer of any tyro.

Any one should know that this is absurd. There are, in fact, no secrets of short-story writing. There is a necessary technical knowledge, the acquiring of which will help anyone who aspires to be a successful writer.

A great deal of the technique of short-story writing may be gleaned from text-books to be found in book stores and libraries, although the S. T. C. instruction material presents technique in a simpler, more comprehensive and more easily understood manner than any text-book with which we are familiar.

However, it is not the function of a true training course merely to present to the student certain necessary written lectures.

The real essential—that which alone entitles it to be called a course—is detailed personal guidance by a capable instructor.

The student should work upon actual assignments covering every phase of short-story

writing, including the writing of complete original stories, and all of this material should be criticized (not merely "approved" or "graded"). The student's relations with his instructor should be a friendly and constructive; he should be permitted to ask questions about his work or his plans, he should be permitted to resubmit assignments, and, without imposing, ask for extra assistance not covered by the formal requirements of the course.

Short-story writing cannot be taught as penmanship can, merely by daily drill. If you lack the natural "bent," you will never become a writer in a real sense.

But no matter how great your talent, you can be helped by such a practical, inspiring course as THE AUTHOR & JOURNALIST's, which guides the student through a long series of personally supervised exercises, offering the maximum of assistance and personal relationship and encouragement. The S. T. C. is an interested and friendly advisor, a big literary brother; it not only teaches, it *trains*. Given a measure of ability and a willingness to work on your part, the S. T. C. will prove for you the surest guidance to success.

The present low introductory tuition fee is soon to be discontinued. Those who enroll before definite announcement of an advance will make a decided saving. Send for the free booklet, "Short-Story Technique by the New Method," telling more about the course and containing actual pages from the instruction material. Mail the coupon below.

THE AUTHOR & JOURNALIST,
1835 Champa Street, Denver, Colo.

Please send me, without obligation on my part, your free booklet, "Short-Story Technique by the New Method," and full information about the Simplified Training Course in Short-Story Writing.

Name

Address

.....

Actors' Equity Association, \$2500 for play; October 1.
 American Radio Assn., \$500 for answer to radio query; July 20.
 Near East Relief, \$50 for articles; December 31.
 Lake Forest University, \$6000 for book; Jan. 1, 1925.
 Farm Journal, \$50 to \$5 for answers to question; Sept. 1.
 Photoplay Magazine, \$25 to \$5 for letters; indefinite closing date.
 Stratford Monthly, \$100 for poem; quarterly.
 Photoplay Magazine, \$5000 for title. (Also June issue.)
 Society for Visual Education, \$250 to \$5 for scenarios; closing date not specified.
 Sportsman's Digest, \$100 in prizes for stories; August 1.
 Sir Charles Higham, \$1000 to \$5 for essays; closing date not specified.
 Queen's Work, \$5 to \$1 for letters. Monthly.
 Woman's Home Missionary Society, M. E. Church, \$75 to \$5 for stories; July 1.

APRIL, 1924

The Triple-X, \$5000 for stories; September 1. (Also adv. in May issue.)
 Secrets, \$25 to \$5 for "Rainbow Stories"; monthly.
 Writer's Digest, \$100 for short-stories; June 20.
 American Restaurant, \$10 for cover ideas.

MARCH, 1924

Harper's Magazine, prizes of \$1250, \$750 and \$500 for short-stories; quarterly during 1924.
 Farm and Home, prizes of \$1000 to \$5 for reports on improving home conditions; December 1.
 The Forum, \$1000 for short-story; July 1.
 Overland Monthly, \$50 for lyric; August 1.
 Orient, \$1000 prize for essay; December 31.
 Cosmopolis Press, \$1000 for play or scenario; October 1.
 Garden Magazine, \$50 prize for lyric; October 1.
 Brief Stories, \$50 prize for poem; April, 1925.

FEBRUARY, 1924

O. Henry Memorial Collection, \$500, \$250 and \$100 for short-stories; annual.
 Dream World, \$1000 for stories; closes June 30.
 World Federation of Education Associations, \$25,000 for peace plan; July 1.

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FREE BOOKLET giving description of this machine and other models, also valuable typewriter information, sent on request.

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L.C. Smith

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When the typewriter arrives deposit with the express agent \$6.20 and take the machine for five days' trial. If you are convinced that it is the best typewriter you ever saw keep it and after 30 days send us \$5.00 a month until our bargain price of \$66.20 is paid. All cash \$61.70, just a little more than half its original price. If you don't want it, return it to the express agent. He will return your \$6.20 deposit. We will pay the return express charges. This machine is guaranteed just as if you paid \$105.00 for it. It is standard. Over half a million people own and use these typewriters and think them the best ever manufactured. The supply at this price, is limited; the price will probably be raised when next advertisement appears, so don't delay. Fill in the coupon today—the typewriter will be shipped promptly. There is no red tape. We employ no solicitors—no collectors—no chattel mortgage. It is simply understood that we retain title to the machine until full \$66.20 is paid. You can not lose—your deposit does not leave your home town unless you are satisfied. Get the coupon in the mails today—sure.

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Ship me the L. C. Smith Model No. 8, F.O.B. Chicago. I will pay you \$5.00 monthly as rent until the \$60.00 balance of the Special \$66.20 sale price is paid. The title to remain in you until fully paid for. It is understood that I have five days in which to examine and try the typewriter. If I choose not to keep it I will carefully repack it and return it to the express agent. It is understood that you give the standard guarantee.

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PUBLISHERS' ANNOUNCEMENTS

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TRUE CONFESSIONS MAGAZINE is in the market for stories of from 1,500 to 7,500 words that will interest women readers. They must deal frankly with those phases of life that young women of sympathy and heartfelt understanding will like. Stories should be told in the first person and should teach a lesson; they should mirror reality and be free from fiction frills. Stories told by young women preferred. Minimum rate 2 cents per word paid on acceptance. Manuscripts reported on promptly.

Address all communications to

TRUE CONFESSIONS MAGAZINE

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"The greatest magazine of its kind today," states Babe "Smiles" Fernberg, famous stage and screen star. "It is the only magazine I know of, which gives as much publicity to the fans of stage and screen, as is given the stars themselves. All fans, who visit the theater or cinema palace, will find in it much to interest them."

Single copies 20 cents \$2.00 a year

R. Percy Moore, Editor

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MANUSCRIPTS typed in perfect form, neatly, accurately and promptly. My work will please you. 50c per thousand words, carbon copy included. Poems 3c per line.

EDITH CHARLTON
Little River, Kansas

The Literary Market

(Continued from Page 3)

Macfadden Publications, Inc., 1926 Broadway, New York, seemingly are contemplating the production of a new Western-story magazine. John Holden, of the editorial staff, writes: "We are in the market for Western stories—serials, shorts, and novelets up to 12,000 words. A line to that effect might interest your readers."

The Fun Shop, care of the *Morning Call*, 110 W. Fortieth Street, New York, announces that it will pay from \$1 to \$10 per contribution and from 25 cents to \$1 per line for poetry, according to the value and character of the contribution. Material must be original and unpublished; must not be serious, religious, political or long. Contributions can assume the forms of joke, anecdote, epigram or humorous motto, poetry, burlesque, satire or bright sayings of a child.

Judy's Magazine, published by the Judy Publishing Company, 1922 Lake Street, Chicago, is a new monthly magazine featuring opinions, current comment and practical philosophy.

Joseph Lawren, 220 W. Forty-second Street, New York, book publisher, states: "Books on the theater and drama constitute the only type of material we desire. Our plan of remuneration to authors is by royalties."

The Bruce Publishing Co., Milwaukee, Wis., publishers of *Hospital Progress*, *The American School Board Journal* and *Industrial Arts Magazine*, is now located at 129 Michigan Street.

Parnassus, Box 3, Station F, New York, J. Nolan Vincent, editor, does not as yet pay for manuscripts.

The Merry-Go-Round, Oxford, England, is a new magazine published by Basil Blackwell. Rose Fyleman is editor.

THE S. T. C. NEWS

A Page of Comment and Gossip About
the Simplified Training Course and
Fiction Writing Topics in General

VOL. I, No. 6.

JUNE, 1924.

EDITED BY DAVID RAFFLOCK

RATES ARE BETTER

**Magazines Now Paying More
for Acceptable Stories
Comparison Shows**

"Business is good," the slogan adopted by the commercial world, can also be applied to the profession of authorship. Prices paid for manuscripts have greatly increased since thirty-five years ago and today the market for fiction is also incomparably larger. The present rate of pay for fiction as stated by Edwin Wildman, editor and author, in his recent book "Writing to Sell" contrasts with the pay of two score years ago.

The best magazines, according to Wolstan Dixey in "The Trade of Authorship," published in 1888, paid at that time "from fifty dollars to seventy-five dollars for a short-story." He grouped a large number of monthly and weekly publications as second-class markets and of these he said, "The first rate may be set at about \$10 per 1000 words; the second rate \$5 per 1000 words; the third rate about half that."

Present-day rates are much better. According to Wildman, "The low-grade populars pay around \$50 for a short-story, first rights only. The author still retains syndicate and book rights. (These rights form an important source of income to the writer today.)" "A first-class short-story in a high-grade popular will bring from \$150 to \$250. The 'big' magazines pay from \$250 to \$750, and even \$1000 for a short-story of from 3500 to 8000 words. Ten cents a word is a high price for a magazine, two cents is the minimum in the high-class magazines of large circulation. The big magazines pay from \$3000 to \$10,000 for a full novel, sometimes more."

Satan's Dwelling Place

"Down There," by J. K. Huysmans, A. & C. Boni, New York. This interesting French writer finds that none other than this "best possible of all worlds" is itself "down there." And he paints a fascinating though withal a dreadful hell in which Satanism and Diabolism are robust religions and in which sodomy, incubi and succubi and demoniacal possessions exist. Sacerdotal dignity gives way to the sacrilege of the Black Mass and some of the men and women indulge in vile profanities and cruelties in this strange book. The novel deals mainly with the character Durtal, an author who is preparing a history of the notorious French Blue Beard, Gilles de Rais; and it is while he is gathering material for his book that he comes in contact with modern Satanism. It is a gripping, interesting, unpleasant book which, with or without satisfactory purpose, reveals the cruelty which is part of mankind.

A Few Words of Gossip With the Editor

These two matters are of paramount importance in fiction: characterization and feeling. All things in life: persons, things, ideas, awaken in the more or less sensitive human beings some emotional response. Why do they arouse one, what are these responses, what is the nature of the reaction? Herein lies the essence of art and herein is contained the suggestion of how to elevate the commonplace, to recreate the wonder and variety and eternal mystery of life. And when the writer builds up a bit of life through the channels of emotion and intellect and gives movement to the bit of life through characters of flesh and blood we have the highest art.

How to live!

The modern age seems to say—"Quickly, indulging in as many experiences as possible."

Voltaire said that only intense work compensated for being alive.

Oscar Wilde in an essay said that personal experience could never rival that to be found vicariously in the best books. One should live in the library, he said, shutting himself off from actual life.

Frank Harris in a debate with Percy Ward insisted that life was worth living because man had women to love; in loving lies the greatest compensation for living.

Schopenhauer denied the value of living at all and urged the destruction of humankind.

The early Christians said that living was merely a preparation for a more spiritual existence hereafter.

The Buddhists declare that one should look with equanimity upon his position in life and suffer whatever comes, for he is experiencing a karma which he deserves.

Experience, work, read, love, renounce, pray or repose? These are a few of the keystones of systems of living. What do you think ought to be done with life?

About Books and Authors

Rafael Sabatini has been called the "master of the opening line." It is pointed out that in each of his well-known books the opening sentence is striking and arouses the reader's interest. The first line of "Scaramouche" is an example: "He was born with a gift of laughter and a sense that the world was mad."

Channing Pollock, the playwright, is ill in Paris where he went recently to write a new play.

A copy of Shakespeare's "Rape of Lucrece" dated 1632 was recently sold in London for \$9300 to an American book dealer and will be offered for sale in the United States.

"BIG MONEY—QUICK"

**Results Show That Emotional
Lure Tricks Gullible
Writers**

The legal action recently taken against The Bristol Photoplay Studios of New York brought to light some interesting facts. One newspaper account stated that the company fleeced ambitious writers out of \$52,000 in one year. Another account stated that the company had taken in over \$100,000 during its brief existence.

It doesn't take long to build a fortune provided alluring enough promises are held forth to impulsive ambitious writers. "Write for the Movies—Big Money in It," the Bristol headline in its advertisements, told the truth, or part of the truth, but it failed to state to whom the big money went.

A good reputation is long in building. THE AUTHOR & JOURNALIST in its S. T. C. offers a practical, efficient course in writing, based upon the only sound tenets in pedagogy: capable personal supervision, authoritative instruction material and the student's ability and effort; yet it has prospered only moderately. The reason writers flock to "fake" concerns is that they are tricked by their emotions. "Big money easily made" is a lure that the unthinking find hard to resist. "A moderate return at first, gained by hard work," appeals to one's common sense, but fails to arouse response in many.

The financial returns gained by the Bristol concern reveal the potency of the emotional appeal and the gullibility of writers who should know better. The S. T. C., offering honest, full-value service, does a yearly business considerably below one-tenth of the amount reported to have been poured in to the Bristol concern.

NEW BOOKS FOR WRITERS

"Troublesome Words and How to Use Them," by W. L. Mason, George Sully & Co., New York (\$1.50), is a godsend to the writer who has trouble with his spelling. The book not only points out the words frequently misspelled, but also helps one to spell correctly by showing exactly where errors are generally made. The rest of the book is concerned with pronunciation, confusing words, etc., matters of more or less value to the writer.

A one-act play, recently produced at a large eastern university, was written by a student of the S. T. C. The plot for the play was developed from one of the assignments of the course.

"I am getting so much help from the course, I cannot express my appreciation adequately."—L. L., Washington, D. C.

THE AUTHOR & JOURNALIST'S Handy Market List for Literary Workers

Published Quarterly as an Integral Part of THE AUTHOR & JOURNALIST

ABBREVIATIONS EMPLOYED

Ag.—Agricultural.
Com.—Comment and Reviews.
Ed.—Educational.
Fic.—Fiction, various lengths.
Ill.—Illustrated.
Juv.—Juvenile.
Mech.—Mechanical.

Misc.—Miscellany — fiction, verse, articles, sketches, etc.
Nov.—Novelettes or book-lengths.
Rel.—Religious.
Sci.—Scientific.

Ser.—Serials.
SS.—Short stories.
Tr. Jour.—Trade journal.
Vs.—Verse.

METHODS OF PAYMENT
Acc.—On acceptance.

Pub.—On publication.
Ind.—Rates indefinite.
Inc.—Data incomplete.
Best rates—2 cents up.
Good rates—1 cent up.
Fair rates—½ to 1 cent.
Low rates—Less than 1/2 cent.

NOTE: This directory is as nearly accurate as constantly changing conditions in the publishing field permit us to make it. No effort is spared to keep it up to date. Readers will confer a favor by notifying us of errors they may discover, or of changes or additions in the magazine field which we may have overlooked. In the majority of instances our data is obtained direct from the publishers; but publishers' statements are subject to modification when we find that they are not living up to their specified rates or methods of payment.

LIST A

*Rates Per Word
and Method
of Payment*

Standard periodicals which pay rates of 1 cent a word upward on acceptance

Ace-High, 799 Broadway, New York. (Fic.)	1 cent up, Acc.
Action Stories, 461 8th Ave., New York. (Fic.)	Up to 1½ cent, Acc.
Adventure, Spring and Macdougall Sts., New York. (Fic., Vs.)	1½ cents up, Acc.
Ainslee's Magazine, 79 7th Ave., New York. (Fic., Vs.)	1 cent up, Acc.
American Legion Weekly, 627 W. 43d St., N. Y. (Fic., Misc., overstocked)	Good rates, Acc.
American Magazine, 381 4th Ave., New York. (Misc.)	Best rates, Acc.
American Mercury, The, 730 5th Ave., New York. (Com., Misc.)	Good rates, Acc.
Argosy-Allstory, 280 Broadway, New York. (Fic., Vs.)	1 cent up, Acc.
Asia, 627 Lexington Ave., New York. (Oriental Misc.)	Good rates, Acc.
Atlantic Monthly, 8 Arlington St., Boston. (Misc.)	Good rates, Acc.
Beauty, 175 Duffield St., Brooklyn. (Women's interests.)	Good rates, Acc.
Black Mask, The, 25 W. 45th St., New York. (Fic.)	Up to 1 cent, Acc.
Blue Book, 36 S. State St., Chicago. (Fic.)	1 cent up, Acc.
Breezy Stories, 709 6th Ave., New York. (Fic., Vs.)	Up to 1c., Acc.
Century Magazine, 353 4th Ave., New York. (Misc.)	Best rates, Acc.
Charm, 50 Bank St., Newark, N. J. (Feminine interest, 1000-1800 wds.)	2½ cents, Acc.
Chicago Tribune Syndicate, 25 Park Pl., New York. (Fic., only big names)	Best rates, Acc.
Classic, 175 Duffield St., Brooklyn. (Photoplay, Misc.)	2 cents, Acc.
College Humor, 102 W. Chestnut St., Chicago. (Fic., sketches)	Good rates, Acc.
Collier's, 416 W. 13th St., New York. (Misc.)	Best rates, Acc.
Cosmopolitan Magazine, 119 W. 40th St., New York. (Misc.)	Best rates, Acc.
Country Life, Garden City, L. I. New York. (Society, Building, Nature.)	1½ cents, Acc.
Cupid's Diary, 46 W. 24th St., New York. (Love Fic., Lyrics)	1 cent up, Acc.
Dance Lovers' Mag., 1926 Bdwy., N. Y. (SS., 1500-4500; danc'g Misc., 2000)	Good rates, Acc.
Dearborn Independent, The, Dearborn, Mich. (Articles, Rev., Editorials)	2 cents up, Acc.
Delineator, Spring and Macdougall Sts., New York. (Women's Misc.)	Best rates, Acc.
Designer, 12 Vandam St., New York. (Women's Misc.)	Good rates, Acc.
Detective Stories, 79 7th Ave., New York. (Fic.)	1 cent up, Acc.
Dial, The, 152 W. 13th St., New York. (Art & Music)	Good rates, Acc.
D. P. Syndicate, Garden City, N. Y. ("Snapshot Stories," 1000-1500 wds.)	1 cent, Acc.
Dream World, 1926 Broadway, New York. (Fic., confessions)	2 cents, Acc.
Droll Stories, 709 6th Ave., New York. (Fic., Vs.)	1 cent, Acc.
Elks Magazine, The, 50 E. 42nd St., New York. (Misc.)	Best rates, Acc.
Everybody's, Spring and Macdougall Sts., New York. (Fic.)	Good rates, Acc.
Follyology, 1645 Hennepin Ave., Minneapolis. (Humorous Misc.)	2 cents up, Acc.
Frontier, Doubleday, Page & Co., Garden City, N. Y. (Adventure Fic., Vs.)	Good rates, Acc.
Garden Magazine, Garden City, N. Y. (Home gardening)	1 cent, Acc.
Good Housekeeping, 119 W. 40th St., New York. (Women's Misc.)	2 cents up, Acc.
Harper's Bazar, 119 W. 40th St., New York. (Women's Misc.)	Best rates, Acc.
Harper's Magazine, 49 E. 33d St., New York. (Misc.)	Good rates, Acc.
Hearst's International, 119 W. 40th St., New York. (Misc.)	Best rates, Acc.
"I Confess," 46 W. 24th St., New York. (Confessional Fic.)	1 cent average, Acc.

Ladies' Home Journal, Philadelphia. (Women's Misc.)	Best rates, Acc.
Liberty, 25 Park Place, New York. (General Misc.)	Good rates, Acc.
Life, 598 Madison Ave., New York. (Vs., SS., Skits, Jokes)	Best rates, Acc.
Live Stories, 627 W. 43d St., New York. (Fic., Vs., sex interest)	1½ cents, Acc.
Love Story Magazine, 79 7th Ave., New York. (Fic.)	1 cent up, Acc.
Marriage Stories, 46 W. 24th St., New York. (Problem SS., Nov.)	1 cent, Acc.
MacLean's Magazine, 143 University Ave., Toronto, Ont. (Misc.)	1 cent up, Acc.
McCall's Magazine, 236 W. 37th St., New York. (Women's Misc.)	Best rates, Acc.
McClure's, 80 Lafayette St., New York. (Misc.)	Good rates, Acc.
McNaught's Monthly, Times Bldg., New York. (Com., SS. 1200, Vs.)	1 to 2 cents, Acc.
Metropolitan Magazine, 1926 Broadway, New York. (Fic.)	3 cents up, Acc.
Modern Priscilla, 85 Broad St., Boston. (Women's Misc.)	Good rates, Acc.
Munsey, 280 Broadway, New York. (Fic., Vs.)	Good rates, Acc.
National Geographic Magazine, Washington, D. C. (Travel)	Best rates, Acc.
New Republic, The, 421 W. 21st St., New York. (Com.)	Up to 2 cents, Acc.
Novelets, 461 8th Ave., New York. (Nov. 15,000 words)	Up to 1½ cent, Acc.
Opportunity, 407 Webster Bldg., Chicago. (Success articles)	1 cent up, Acc.
Outlook, 381 4th Ave., New York. (Misc., Rev.)	Good rates, Acc.
People's Home Journal, 78 Lafayette St., New York. (Women's Misc.)	Good rates, Acc.
People's Magazine, 79 7th Ave., New York. (Fic.—Western predominating)	1 cent up, Acc.
People's Popular Monthly, Des Moines, Iowa. (Fic., Misc.)	1 to 2 cents, Acc.
Phantasumus, 5639 Rippey St., Pittsburgh. (Fic., literary essays, Vs.)	3 cents, Acc.
Photoplay Magazine, 25 W. 45th St., New York. (Photoplay Misc.)	Good rates, Acc.
Physical Culture, 1926 Broadway, New York. (Health Misc.)	2 cents, Acc.
Pictorial Review, 200 W. 39th St., New York. (Misc.)	Best rates, Acc.
Popular Magazine, 79 7th Ave., New York. (Fic., Ed.)	Good rates, Acc.
Popular Mechanics, 200 E. Ontario St., Chicago. (Sci., Mech.)	Good rates, Acc.
Popular Radio, 627 W. 43d St., New York. (Radio Misc.)	1 to 2 cents, Acc.
Popular Science Monthly, 225 W. 39th St., New York. (Sci., Mech.)	1 cent, Acc.
Radio Broadcast, Garden City, L. I., New York. (Radio Misc.)	2 cents up, Acc.
Red Book Magazine, 36 S. State St., Chicago. (Fic.)	Best rates, Acc.
Review of Reviews, 30 Irving Place, New York. (Rev.)	Good rates, Acc.
Saturday Evening Post, Independence Square, Philadelphia. (Misc.)	Best rates, Acc.
Saucy Stories, 25 W. 45th St., New York. (SS.)	1 cent up, Acc.
Scribner's Magazine, 597 5th Ave., New York. (Misc.)	Best rates, Acc.
Sea Stories, 79 7th Ave., New York. (Sea Fic.)	1 cent up, Acc.
Short Stories, Garden City, Long Island, New York. (Fic.)	1 cent up, Acc.
Smart Set, The, 119 W. 40th St., New York. (SS., Nov., Skits, Vs.)	Good rates, Acc.
Snappy Stories, 627 W. 43d St., New York. (SS., Nov., Skits, Vs.)	1½ to 3 cents, Acc.
Sport Story Magazine, 79 7th Ave., New York. (Fic.)	1 cent up, Acc.
Strength, 104 5th Ave., New York. (Mental and physical vigor Misc.)	2 cents up, Acc.
Sunset Magazine, 460 4th St., San Francisco, Calif. (Misc.)	Good rates, Acc.
Telling Tales, 80 E. 11th St., New York. (SS., Nov., Vs., Skits)	1 cent up, Acc.
Top Notch, 79 7th Ave., New York. (Fic., Vs.)	1 cent up, Acc.
Triple-X, Robbinsdale, Minn. (Adventure, etc., Fic., Biog.)	1½ cent up, Acc.
True Confessions, Robbinsdale, Minn. (Startling Confessions)	2 cents, Acc.
True Romances, 1926 Broadway, New York. (Fic. based on truth)	2 cents, Acc.
True Story Magazine, 1926 Broadway, New York. (True stories only)	2 cents, Acc.
Vanity Fair, 19 W. 44th St., New York. (Gossip, Skits, Society)	Good rates, Acc.
Vogue, 19 W. 44th St., New York. (Fashions, Gossip)	Good rates, Acc.
Western Story Magazine, 79 7th Ave., New York. (Fic.)	1 cent up, Acc.
Woman's Home Companion, 381 4th Ave., New York. (Women's Misc.)	Best rates, Acc.
Woman's World, 107 So. Clinton St., Chicago. (Women's Misc.)	Good rates, Acc.
World's Work, Garden City, New York. (Articles, 4000 words)	2 cents, Acc.
Young's Magazine, 709 6th Ave., New York. (Fic., Vs.)	Up to 1 cent, Acc.
Ziffs, 646 Transportation Bldg., Chicago. (Skits, epigrams, jokes)	Good rates, Acc.

LIST B

General periodicals that ordinarily pay less than 1 cent a word or pay on publication and those concerning which we have no definite data.

American Forests and Forest Life, 914 14th St., Washington, D. C.	1 cent, Pub.
American Needlewoman, Augusta, Maine. (Woman's Misc.)	½ to 1 cent, Acc.
Auction Bridge Magazine, 149 Broadway, N. Y. (Bridge, Mah Jongg)	2 cents up, Pub.

Baseball, 70 5th Ave., New York. (Sporting)	Inc.
Bookman, The, 244 Madison Ave., New York. (Literary Misc.)	Good rates, Pub.
Brief Stories, 805 Drexel Bldg., Philadelphia. (SS. 3000 to 5000)	½ to 2/3 cent, Acc.
Broom, 47 W. 34th St., New York. (Art and Misc.)	Inc.
Caveat, 625 Locust St., St. Louis. (Com., Misc.)	¼ cent, Pub. (Slow)
Character Reading, 910 Capitol Bldg., Chicago. (Character analysis)	Ind. rates, Pub.
Chicago Ledger, 500 N. Dearborn St., Chicago. (SS., Ser. up to 18,000 wds.)	¼ cent, Acc.
Club Fellow and Washington Mirror, 1 Madison Ave., New York. (Skits)	Ind., Pub.
Comfort, Augusta, Maine. (Household Misc.)	(Slow in reporting) ½ cent up, Acc.
Contemporary Verse, Logan P. O., Philadelphia.	Pays only in prizes
Daily News, The, Chicago. (SS. under 1500 words, Vs.)	½ cent, Acc.
Double Dealer, The, 204 Baronne St., New Orleans. (Literary Misc.)	Fair rates, Pub.
Dramatic Novels, 71 W. 23d St., New York. (Romantic Fic.)	Inc.
Everyday Life, Hunter Bldg., Chicago. (SS., Misc.)	Up to ½ cent, Acc.
Farmer's Wife, 61 E. 10th St., St. Paul, Minn. (Agr., Women's Misc.)	¾ cent up, Acc.
Film Fun, 627 W. 43d St., New York. (Movie sketches)	Inc.
Forest and Stream, 9 E. 40th St., New York. (Outdoor Sports)	½ cent up, Pub.
Forum, The, 247 Park Ave., New York. (SS., Ser., Com., Vs.)	Acc., Ind.
Gentlewoman, 649 W. 43rd St., New York. (Women's Misc.)	½ cent, Pub.
Golden Now, Elgin, Ill. (Rel., Child Training)	½ cent up, Acc.
Golfer's Magazine, 4753 Grand Blvd., Chicago. (Golf, Misc.)	Inc.
Grit, Williamsport, Pa. (Misc.)	½ cent, Pub.
High School Life, 58 E. Washington St., Chicago. (Student's Misc.)	\$1 to \$2 M., Pub.
High Life, 1465 Broadway, New York. (Com., Humor, Sketches)	Low rates, Pub.
Holland's Magazine, Dallas, Texas. (Household Misc.)	1 cent, Pub.
Hol-Nord Feature Service, 500 5th Ave., New York. (Timely features 1000 to 2000)	Inc.
Home Friend Magazine, 1411 Wyandotte St., Kansas City. (Househ. Misc.)	¼ cent, Pub.
Household Guest, 141 W. Ohio St., Chicago. (Household Misc.)	¼ to ½ cent, Pub.
Household Journal, Batavia, Ill. (SS., Misc.)	\$5 per story, Pub.
Independent, The, 9 Arlington St., Boston. (Com., SS., Nov., Vs.)	2½ cents, Pub.
International Interpreter, The, 268 W. 40th St., New York. (Rev.)	1½ cents, Pub.
Judge, 627 W. 43d St., New York. (SS., Vs., Skits, Jokes)	Payment slow
Kansas City Star Magazine, K. C., Mo. (SS. up to 5000, Vs., Short Misc.)	1 cent up, Pub.
Kansas Legionnaire, The, Wichita, Kan. (Army Life SS., 4000 wds.)	\$10 each, Acc.
Literary Digest, 354 4th Ave., New York. (Com.)	No market
Literary Review, The, 25 Vesey St., N. Y. (Literature)	Prose, \$1 column, Vs. 25c line, Pub.
Los Angeles Times Illustrated Weekly, Los Angeles. (Western Misc.)	1/3 to 1 cent, Pub.
Lyric West, The, 1139 W. 27th St., Los Angeles. (Vs.)	Pays only in prizes
Marriage, 220 W. Jefferson St., Bloomington, Ill. (Marriage, Misc.)	½ to 1 cent, Acc.
McClure Newspaper Syndicate, 373 4th Ave., New York. (SS., 1200 wds.)	\$3 per M., Acc.
Motion Picture Magazine, 175 Duffield St., Brooklyn. (Photoplay Misc.)	Fair rates, Acc.
Mother's Home Life, 180 N. Wabash Ave., Chicago. (Women's Misc.)	Low rates, Pub.
Movie Weekly, 1926 Broadway, New York. (Photoplay Misc.)	Fair rates, Pub.
Muscle Builder, The, 1926 Broadway, N. Y. (Outdoor Misc., SS., boys & men)	1½ cent, Pub.
Mystery Magazine, 168 W. 23rd St., New York. (Fic.)	Low rates, Acc.
Nation, The, 20 Vesey St., New York. (Rev., Vs.)	1 cent up, Pub.
National Life, 112 Union Trust Bldg., Toronto. (Canadian, Misc.)	Low rates, Pub. (Slow)
National Magazine, 952 Dorchester Ave., Boston. (Com.)	Little market
National Sportsman, 75 Federal St., Boston. (Outdoor Sports)	Very low rates
Nautilus, Holyoke, Mass. (New Thought)	½ cent up, Acc.
Nation's Business, The, Mills Bldg., Washington. (Bus., Rev.)	Fair rates, Acc.
Nature Magazine, 1214 16th St., Washington. (Popular Sci., Ill., 1500-2000)	\$5 to \$50, Acc.
North American Review, 9 E. 37th St., New York. (Com., Rev.)	Inc.
Open Road, The, 248 Bolyston St., Boston, 17. (Misc., Young Men)	Up to 1 cent, Acc.
Orient, 132 Nassau St., New York. (Eastern and Western Misc.)	Rarely pays
Our Dumb Animals, 180 Longwood Ave., Boston. (Animal welfare)	Prose, ½ cent, Acc.
Our World, 9 E. 37th St., New York. (Foreign and travel Misc.)	Overstocked
Outdoor Life, 1824 Curtis St., Denver, Colo. (Outdoor sports)	Rarely pays
Outers' Recreation, 500 N. Dearborn St., Chicago. (Outdoor sports)	Good rates, Pub.
Overland Monthly, Phelan Bldg., San Francisco. (Misc.)	No payment
Picture Play Magazine, 79 7th Ave., New York. (Photoplay Misc.)	Little market
Poet Lore, 194 Boylston St., Boston. (Vs., Rev.)	Rarely pays cash

Poetry, 232 E. Erie St., Chicago. (Vs.)	\$6 page, Pub.
Poetry Journal, 67 Cornhill St., Boston. (Vs.)	Inc.
Radio News, 53 Park Place, New York. (Radio)	1 to 3 cents, Pub.
Real Life Stories, 145 W. 57th St., New York. (Photoplay Misc.)	Fair rates, Pub.
Rhythmus, 902 Bigelow St., Peoria, Ill. (New poetry, art)	No payment
Science and Invention, 53 Park Place, N. Y. (Popular Sci. Misc.)	Prizes, ½ cent up, Pub.
Scientific American, Woolworth Bldg., New York. (Sci., Mech.)	Fair rates, Pub.
Screenland, 145 W. 57th St., New York. (Photoplay Misc.)	Fair rates, Pub.
Secrets, Ulmer Bldg., Cleveland, Ohio. (Sensational confessions)	Overstocked
Social Progress, 205 W. Monroe St., Chicago. (SS., Ser., Child training)	½ cent up, Pub.
Southern Magazine, The, 156 5th Ave., N., Nashville, Tenn. (Fic., Misc.)	Low rates, Pub.
Sports Afield, 542 S. Dearborn St., Chicago. (Outdoor Sports)	No payment
Sports Graphic, 353 4th Ave., New York. (Sports, 1200 wds.)	Fair rates, Pub.
Stars and Stripes, The, Washington, D. C. (Soldiers' Interests)	Overstocked
Stratford Monthly, The, 234 Boylston St., Boston. (Literary Misc.)	Inc.
Success, 251 4th Ave., New York. (Inspirational Misc.)	Good rates, Pub.
Survey Graphic, 112 E. 19th St., New York. (Rev.)	\$10 a page, Pub.
10 Story Book, 538 S. Dearborn St., Chicago. (SS., Skits)	\$6 a story, Pub.
Theatre Magazine, 2 W. 45th St., New York. (Theatrical)	Inc.
Today's Housewife, 134 E. 70th St., New York. (Women's Misc.)	½ to 1 cent, Pub.
Town and Country, 389 5th Ave., New York. (Local, Misc., Gossip)	Inc.
Town Topics, 2 W. 45th St., New York. (SS., Gossip, Skits, Vs., Society)	1 cent up, Pub.
Travel, 7 W. 16th St., New York. (Travel Misc.)	1 cent, Pub.
True Detective Mysteries, 1926 Broadway, New York. (Detective and crime)	Inc.
True Detective Tales, 800 N. Clark St., Chicago. (Fic. and fact)	Up to 1 cent, pub. (Slow)
U. S. Air Service, 339 Star Bldg., Washington, D. C. (Aviation, Fic., Misc.)	½ cent, Acc.
Variety, 1536 Broadway, New York. (Theatrical)	Inc.
Weird Tales, 808 N. Clark St., Chicago. (Fic.)	Up to 1 cent, Pub. (Slow)
Western Sportologue, 709 Union League Bldg., Los Angeles. (Outdoor sports)	½ cent, Pub.
Wheeler Syndicate, 373 4th Ave. E., New York. (Fic.)	Overstocked
Woman Citizen, 171 Madison Ave., New York. (Suffrage)	Inc.
Woman's Home Weekly, 601 2nd Ave., Minneapolis, Minn. (Suffrage)	Inc.
World Traveler, The Biltmore, New York. (Travel Narratives)	Up to \$25 Ea., Acc.
Woman's Weekly, 431 S. Dearborn St., Chicago. (Women's Misc.)	½ cent, Pub.
Yale Review, Yale Station, New Haven, Conn. (Com., Art, Sci.)	Good rates, Pub.
Younger Set, The, 19 E. 48th St., N. Y. (Short witty Misc.)	Ind., Pub.

LIST C

Trade and class publications.

Advertising and Selling, 5941 Grand Central Terminal, New York	Pub.
American Hebrew, 31 E. 27th St., New York. (Jewish Misc., Fic.)	½ cent, Pub.
American School Board Journal, 129 Michigan St., Milwaukee. (Ed.)	Fair rates, Pub.
American Mutual Magazine, The, 245 State St., Boston. (Bus. Misc.)	1 to 5 cents, Acc.
Antiques, 683 Atlantic Ave., Boston. (Collectors Misc.)	Up to 2 cents, Pub.
Aerial Age, Madison Ave. and 4th St., New York. (Aviation)	Inc.
Arts and Decoration, 50 W. 47th St., New York. (Art)	Inc.
Bankers' Monthly, Rand McNally & Co., Chicago. (Bus.)	1 cent, Pub.
Baptist, The, 417 S. Dearborn St., Chicago. (Rel. Misc.)	Inc.
Benziger's Magazine, 36 Barclay St., New York. (Catholic novels only)	Inc.
Billboard, 25 Opera Pl., Cincinnati, Ohio. (Theatrical)	1 cent up, Pub.
Catholic World, 120 W. 60th St., New York. (Catholic Misc.)	Inc.
Canadian Countryman, 178 Richmond St., W., Toronto. (SS., Agr., Misc.)	½ cent, Pub.
Capper Publications, The, Topeka, Kans. (Agr. Misc.)	½ to 1 cent, Acc.
Chaffeur, The, 239 W. 30th St., N. Y. (Prof. drivers, Fic., Vs., Misc., 2000)	1 cent, Acc.
Child Welfare Magazine, 7700 Lincoln Drive, Philadelphia.	Fair rates, Acc.
Christian Endeavor World, 31 Mt. Vernon St., Boston. (Rel., Misc.)	¾ cent, Acc.
Christian Guardian, 299 Queen St. W., Toronto, Ont. (Misc. up to 1500 wds.)	1/3 to 1c., Acc.
Christian Herald, 91-103 Bible House, New York. (Rel. and Gen. Misc.)	Up to 5 cents, Pub.
Christian Standard, 9th and Cutter Sts., Cincinnati, Ohio. (Rel.)	Inc.
Churchman, 2 W. 47th St., New York. (Rel. Misc.)	Inc.
Columbia, 45 Wall St., New Haven, Conn. (Catholic Misc., SS.)	Fair rates, Pub.
Congregationalist & Christian World, 14 Beacon St., Boston. (Rel. Misc.)	Inc.
Continent, The, 509 S. Wabash Ave., Chicago. (Rel. Misc., Presbyterian)	Fair rates, Acc.
Country Gentleman, Curtis Pub. Co., Philadelphia. (Agr., Misc., Fic.)	1 cent up, Acc.

Drama, The, 59 E. Van Buren St., Chicago. (Theatre, Plays, etc.)	No payment
Editor & Publisher, 1117 World Bldg., New York. (Newspaper Tr. Jour.)	\$2 a column, Pub.
Etude, The, 1712 Chestnut St., Philadelphia. (Music)	Fair rates, Pub.
Farm and Home, Springfield, Mass. (Agr. Misc., SS., Vs.)	½ to 1 cent, Acc. & Pub.
Farm and Fireside, 381 4th Ave., N. Y. (Agr. Misc., 1500-2000)	Market practically closed
Farm and Ranch, Dallas, Texas. (Agr. and Animal Misc.)	Varying rates, up to 1c., or more
Farm Journal, Philadelphia, Pa. (Agr. Misc.)	1 cent, Acc.
Farm Mechanics, 1827 Prairie Ave., Chicago. (Agr. Misc., 100 to 400)	½ cent, Pub.
Farm, Stock and Home, 830 Hennepin Ave., Minneapolis, Minn. (Agr.)	Inc.
Farmer, 57 E. 10th St., St. Paul, Minn. (Agr., Misc.)	Up to 1 cent, Acc.
Field and Stream, 25 W. 45th St., New York. (Outdoor Sports)	1 cent, Acc.
Field Illustrated, The, 425 5th Ave., New York. (Outdoor Misc., Agr.)	1 cent, Pub.
Forbes Magazine, 120 5th Ave., New York. (Bus., Misc.)	1 cent, Pub.
Ford Car Trade Journal, Montgomery Bldg., Milwaukee, Wis.	Fair rates, Pub.
Ford Owner and Dealer, Montgomery Bldg., Milwaukee. (Ford Misc.)	Good rates, Pub.
Fordson, The, 10 Peterboro West, Detroit. (Auto Misc.)	Up to 2½c., Acc.
Fruit, Garden and Home, Des Moines. (Gardening, landscaping up to 2000)	1 cent up, Acc.
Fur News and Outdoor World, 370 7th Ave., N. Y. (Hunting)	Low rates, Pub.
Good Hardware, (912 Broadway, New York. (Trade Misc.)	1 cent up, Acc.
Highway Magazine, The, 215 N. Michigan Ave., Chicago. (Highway Misc.)	½ to 2c., Acc.
How to Sell, 22 W. Monroe St., Chicago. (Salesmen's Tr. Jour.)	Ind.
Inland Printer, 632 Sherman St., Chicago. (Tr. Jour.)	Inc.
International Studio, 49 W. 45th St., New York. (Art)	Up to 2½ cents, Pub.
Journal of the Outdoor Life, 370 7th Ave., New York. (Anti-Tuberculosis)	Ind.
Judicious Advertising, 400 N. Michigan Ave., Chicago. (National Adv.)	½ cent, Pub.
Light, Nela Park, Cleveland, Ohio. (Elec. Tr. Jour.)	Fair rates, Acc.
Lincoln, The, 10 Peterboro West, Detroit. (Auto Misc.)	Up to 7½ cents, Acc.
Magnificat, 435 Union St., Manchester, N. H. (Catholic, Misc.)	½ cent, Acc.
Money-making, 117 W. 61st St., New York. (Bus. and money)	¼ cent up, Pub.
Motor Boating, 119 W. 4th St., New York. (Mech.)	Inc.
Motor Life, 1056 W. Van Buren St., Chicago. (Mech., Misc.)	1½ cents, Pub.
Musician, 2720 Grand Central Terminal, New York.	½ cent, Pub.
Musical America, 501 5th Ave., New York.	\$3.50 column, Pub.
Musical Courier, 437 5th Ave., New York.	¼ cent, Pub.
Musical Leader, 618 McCormick Bldg., Chicago.	Inc.
National Inland Waterways, 1623 Oliver Bldg. Pittsburgh. (Transportation)	1 to 2c, Pub.
National Printer-Journalist, Montgomery Bldg., Milwaukee. (Trade Jour)	½ to 1 cent, Pub.
Normal Instructor and Primary Plans, Dansville, N. Y. (Ed.)	Fair rates, Pub.
Ohio Farmer, 1011 Cleveland Ave., Cleveland, Ohio. (Agr., Misc., Fic.)	Fair rates, Pub.
Photo Era, 367 Boylston St., Boston. (Camera Craft)	Inc.
Popular Educator, 50 Broomfield St., Boston. (Ed.)	\$2.50 a column, Pub.
Popular Finance, 15 Moore St., New York. (Fic., Bus. Misc.)	2 cents up, Acc.
Poster, The, 307 S. Green St., Chicago. (Advertising)	1 to 4 cents, Pub.
Presbyterian, The, 1217 Market St., Philadelphia. (Rel. Misc.)	Inc.
Primary Education, 50 Bromfield St., Boston. (Ed.)	\$2.50 a column, Pub.
Printer's Ink, 185 Madison Ave., New York. (Advertising, Bus.)	2 to 10 cents, Acc.
Progressive Grocer, 912 Broadway, New York. (Trade Misc.)	1 cent up, Acc.
Progressive Teacher, Morristown, Tenn. (Ed.)	\$2.50 page, Pub.
Rays from the Rose Cross, Oceanside, Calif. (Rel., Occultism)	Rarely pays cash
Retail Ledger, 1346 Chestnut St., Philadelphia. (Department store Misc.)	1 cent, Acc.
Rural Trade, 8th and Jackson, Topeka, K. (Storekeepers' Mis., 500 to 700 wds.)	1 cent, Pub.
Salesology, 53 W. Jackson Blvd., Chicago. (Salesmen's Tr. Jour.)	Inc.
Specialty Salesman Magazine, South Whitley, Ind. (SS. Misc.)	¼ to 1 cent, Acc.
Successful Farming, Des Moines, Iowa. (Fic., Agr. Misc.)	½ cent up, Acc.
Sunday School Times, 1031 Walnut St., Philadelphia. (Rel. Misc.)	\$4 per M., Acc.
Sunday School World, The, 1816 Chestnut St., Philadelphia. (Rel. Misc.)	½ cent, Acc.
System, Cass, Huron and Erie Sts., Chicago. (Bus. Misc.)	1 cent up
System on the Farm, 2 W. 45th St., New York. (Agr. Misc.)	Good rates, Acc.
Talmud Magazine, The, 8 Beacon St., Boston. (Art, Literature, Jewish)	Low rates, Pub.
Trained Nurse and Hospital Review, 38 W. 32d St., New York. (Medical)	Fair rates
Voice, The, American Druggists' Syndicate, L. I. City, N. Y. (Drug Misc.)	Fair rates
Wallace's Farmer, Des Moines, Iowa. (Agr. Misc., Juv. Fic.)	½ to 1 cent, Acc. & Pub.

LIST D

Juvenile publications.

American Boy, The, 550 Lafayette Bldg., Detroit, Mich. (Older boys)	½ to 1 cent, Acc.
American Girl, 189 Lexington Ave., New York. (Medium Ages)	Inc.
Beacon, The, 25 Beacon St., Boston. (Boys and girls, medium ages)	1/3 cent, Acc.
Boy Life, Terrace Park, Ohio. (Medium ages)	½ cent, Pub.
Boys' Comrade, 2712 Pine St., St. Louis, Mo. (14 to 18)	½ cent, Acc.
Boys' Life, 200 5th Ave., New York. (Boy Scouts, 15 to 16)	1 cent, Acc.
Boy's Weekly, The, 161 8th Ave., Nashville, Tenn. (9 to 15)	Fair rates, Acc.
Boy's World, D. C. Cook Pub. Co., Elgin, Ill. (Medium Ages)	\$4 per M. up, Acc.
Child's Garden, A, 2161 Center St., Berkeley, Cal. (Nature, SS., 1500-200)	¼ cent, Pub.
Child's Gem, 161 8th Ave., Nashville, Tenn. (Very Young)	¼ to ½ cent, Acc.
Child Life, 536 S. Clark St., Chicago. (2 to 10)	½ to 1 cent, Acc.
Classmate, 420 Plum St., Cincinnati, Ohio. (Young People)	¼ to ¾ cent, Acc.
Dew Drops, D. C. Cook Pub. Co., Elgin, Ill. (6 to 8)	About ½ cent, Acc.
Epworth Herald, 740 Rush St., Chicago. (Rel. Misc., Young People 12 to 18)	1/3 cent, Acc.
Every Girl's Magazine, 31 E. 17th St., New York. (Medium Ages)	Fair rates, Pub.
Forward, Witherspoon Bldg., Philadelphia. (Young People)	½ cent, Acc.
Front Rank, The, 2710 Pine St., St. Louis, Mo. (Young people)	½ cent, Acc.
Girlhood Days, Terrace Park, Ohio. (Medium Ages)	½ cent, Acc.
Girls' Circle, 2710 Pine St., St. Louis, Mo. (13 to 17)	½ cent, Acc.
Girls' Companion, D. C. Cook Pub. Co., Elgin, Ill. (Girls 12 to 16)	½ cent, Acc.
Girl's Weekly, The, 161 8th Ave., Nashville, Tenn. (9 to 15)	Fair rates, Acc.
Girl's World, 1701 Chestnut St., Philadelphia. (Medium Ages)	½ cent, Acc.
Haversack, The, 810 Broadway, Nashville, Tenn. (Boys, 10 to 17)	Fair rates, Acc.
John Martin's Book, 33 W. 49th St., New York. (Younger Children)	¼ cent up, Acc.
Junior World, 2712 Pine St., St. Louis, Mo. (8 to 12)	Low rates, Acc.
Junior World, The, 1703 Chestnut St., Philadelphia. (9 to 12)	\$4 per M., Acc.
Kind Words, 161 8th Ave., Nashville, Tenn. (Young People)	¼ cent, Acc.
Kindergarten Primary Magazine, Manistee, Mich. (SS., Vs., 4 to 6)	Low rates, Acc.
King's Treasures, Witherspoon Bldg., Philadelphia. (Boys, Medium Ages)	¼ to ½c., Acc.
Little Folks; The Children's Magazine, Salem Mass.	Low rates
Lookout, The, 8th, 9th and Cutter, Cincinnati. (Rel. Misc., Fic.)	½ cent, Pub.
Lutheran Boys and Girls, 1228 Spruce St., Phila. (12 to 14)	Low rates, Acc.
Lutheran Young Folks, 1228-34 Spruce St., Phila. (Young people)	\$3 to \$5 per M., Acc.
Mayflower, The, The Pilgrim Press, Boston. (Very Young)	Fair rates, Acc.
Onward, Box 1176, Richmond, Va. (Medium ages)	¼ cent, Acc.
Our Little Ones, 1701 Chestnut St., Philadelphia. (Very young)	Up to ½ cent, Acc.
Our Young People, 810 Broadway, Nashville, Tenn. (Family Reading)	½ cent, Acc.
Picture Story Paper, 150 Fifth Ave., New York. (Very Young)	Up to ½ cent, Acc.
Picture World, 1816 Chestnut St., Philadelphia. (Under 12)	\$2 per M. up, Acc.
Pure Words, 9th and Cutter Sts., Cincinnati, Ohio. (Very Young)	Low rates, Acc.
Queen's Gardens, Witherspoon Bldg., Philadelphia. (Girls, 12 to 14)	Low rates, Acc.
Ropeco Magazine, 842 Broadway, New York. (Boys 10 to 20)	1 cent, Acc.
St. Nicholas, 353 4th Ave., New York. (Children, All Ages)	1 cent, Acc. & Pub.
Storyland, 2712 Pine St., St. Louis, Mo. (Little folks)	Low rates, Acc.
Sunbeam, 1319 Walnut St., Philadelphia. (Younger Children)	¼ to ½ cent, Acc.
Sunbeams, 1228 Spruce St., Phila. (Ages 4-6; 400 wd. limit)	¼ to ½ cent, Acc.
Sunshine, 1228 Spruce St., Phila. (Ages under 10; 400 wd. limit)	¼ to ½ cent, Acc.
Target, 420 Plum St., Cincinnati. (Boys, medium ages)	½ cent up, Acc.
Torchbearer, The, 810 Broadway, Nashville, Tenn. (Girls, 10 to 17)	Fair rates, Acc.
Watchword, Otterbein Press, Dayton, Ohio. (Rel. SS., Ser.)	Fair rates, Acc.
Wellspring, 14 Beacon St., Boston. (Boys and Girls, Medium Ages)	½ cent, Acc.
What To Do, D. C. Cook Pub. Co., Elgin, Ill. (Younger Children)	\$4 per M., Acc.
Young Churchman, 1801 Fond du Lac Ave., Milwaukee, Wis. (10 to 15)	Very low rates
Young People, 1701 Chestnut St., Philadelphia. (Medium Ages)	Up to ½ cent, Acc.
Young People's Weekly, Elgin Ill. (Medium ages)	½ cent, Acc.
Youth's Companion, 881 Commonwealth Ave., Boston. (Family, Misc.)	1 to 3 cents, Acc.
Youth's Comrade, 2109 Troost Ave., Kansas City, Mo. (Medium Ages)	Low rates, Pub.
Youth's World, 1701 Chestnut St., Philadelphia. (Boys 13 to 16)	\$4 per M., Acc.

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The Literary Market

(Continued from Page 28)

True Confessions Magazine (Fawcett Publications, Robbinsdale, Minn.) raises an interesting question: Is the "confession story"—based on fact and told in intimate, first-person style—more fascinating than the more impersonal fiction short-story? Is its appeal to the reader stronger? And, chiefly, is it a more satisfactory form of expression for the writer? These, it is stated, are questions suggested in the many letters received by *True Confessions Magazine*, both from those who write and those who read "confession stories." A majority of these correspondents say this type is freer from the handicaps of technique, permitting one to write with less restraint. The questions are pertinent because the publishers of *True Confessions Magazine* want more of these stories from experienced writers, writers who hitherto have not turned their talents to this particular form. It is said that everybody has at least one big story in his life. How much more interesting, then, must be the confession stories of professional authors who see clearly, feel keenly and are trained to record their emotions accurately? *True Confessions Magazine* wants those stories that deal frankly, but not offensively, with the more emotional phases of life. They must have a fact foundation and must be held within the limit of 7500 words. The magazine pays, promptly on acceptance, a minimum rate of two cents a word.

The Pioneer Magazine of Texas, San Antonio, Texas, writes: "Beginning with the June issue, it is our intention to broaden our scope of appeal. This means that we will be particularly interested in short-stories for consideration. These stories need not be of a Texas locale—nor of any specific type or length—though stories dealing with Texas color and life and around 3000 words will, if particularly well-handled, probably receive preference. The work of the beginner is welcome. We hope to find new talent—be a medium of ushering in new forms of expression and new artists into the field of letters. This does not necessarily imply that we shall print 'literature.' The action story, the mystery story, the atmosphere story, the character story, and the simple love story—all are in line with our policy. Manuscripts found available will be paid for according to strength immediately on acceptance. Authors setting a price on their work are requested to stipulate same in submitting their manuscripts."

Character Reading Magazine, 910 Capitol Building, Chicago, Edna Purdy Walsh, managing editor, writes: "*Character Reading* is a bi-monthly magazine. We use manuscripts on character analysis which must be submitted to our consultant, J. M. Fitzgerald, M.D., an international authority on this subject. Material is paid for on publication." Rate of payment is not stated.

Weird Tales, 808 N. Clark Street, Chicago, "is being reorganized with myself as editor," writes Farnsworth Wright, "and we hope to pay for all stories published within the next few weeks. For the present, we must continue on a payment-on-publication basis, for at least a few months longer."

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Harry E. Wolff, Publisher, Inc., 1 W. Twenty-third Street, New York, is making definite plans to issue a new fiction magazine next fall. L. Senarens, editor, writes: "We will use snappy little stories of from 1500 to 3500 words in length, suitable for girls and women. They must contain strong, fervid love scenes and sex appeal, ingenious little plots and unexpected twists. While we want somewhat risqué and romantic stories, we do not want anything vulgar or illegal. These stories will be paid for promptly on acceptance." Rates are not stated, but probably will be low. Harry E. Wolff publishes *Mystery Magazine* for which he buys fiction, and various weeklies, including *Wild West*, *Pluck and Luck*, *Fame and Fortune*, *Liberty Boys*, *Secret Service*, *Work and Win*, *Happy Days* and *Moving Picture Stories*, which are not open markets for material.

(Note: Since sending this announcement Mr. Senarens has written that the needs of the new magazine have been supplied and no more material will be required for the time being.)

Smiles Magazine, 1837 Champa Street, Denver, Colo., is a magazine devoted to the motion-picture industry, the stars, the fans and everything in any way connected with it, using stories with a motion-picture background, articles and jokes. R. Percy Moore, editor, states that he is now paying ¼ cent a word for articles and short-stories, while good original jokes bring on the average of fifty cents each. Short-stories should be from 1400 to 2100 words in length. Personal interviews with motion-picture stars are especially desired. When ever possible, photograph of the star being interviewed, taken with the author of the interview, should accompany manuscript. Payment is made on publication, all stories being published as soon after acceptance as possible.

G. H. Brown, P. O. Box 333, Florence, Ala., writes: "We would appreciate the favor if you would tell the readers of your publication that we are in the market for most any kind of material that will make a good newspaper feature. Stories of people who have made a success in life, together with their photographs, stories of human interest, snappy short-stories, feature articles illustrated with first-class art, poems of about four verses, and in fact we can use a wide variety of material. Payment is made on publication at from ten cents to forty cents per column inch." THE AUTHOR & JOURNALIST is not informed what outlets Mr. Brown has for material or where the features are published.

Our World, 9 E. Thirty-seventh Street, New York, sends word that it is "overstocked."

Babyhood, 4426 N. Fairfield Avenue, Chicago, "has not been in the open buying market since March. All articles hereafter will be contributed by our own pediatric advisory staff under special annual contract with us," writes the publisher, De Lysle Ferree Cass.

The Matrix, 816 Star Building, St. Louis, Mo., "is unable to pay for contributions," according to the editor, Ruby A. Black. It is issued six times a year and uses articles of 500 to 1500 words covering various aspects of journalism, particularly for women.

Home Folks, Chicago, has been purchased by the W. D. Boyce Co., 500 N. Dearborn Street, publishers of the weekly mail-order periodical, *The Chicago Ledger*. *Home Folks*, while continuing as a mail-order monthly, is to be pushed to the front and will be a receptive market for the best material to be obtained along mail-order lines.

National Retail Clothier, 223 W. Jackson Boulevard, Chicago, Allen Sinsheimer, editor, writes: "We are interested in jokes and funny short-stories. A glance over the page, 'Pants and Stitches,' will give you an idea of what we want. What we desire are jokes that can be tied up closely with the retail men's and boys' clothing and furnishing goods business."

Clothing Trade Journal, 70 Fifth Avenue, New York, writes: "We need humorous stuff, if it is along the right lines, bearing directly on clothing or clothing manufacturing, especially from a psychological point of view."

The Buzza Company, Minneapolis, Minn., publishers of greeting cards, Mary Adams Smith of the editorial department writes: "We want greeting cards for every occasion. We are always in the market for first choice of sentiments having a general appeal which emphasizes the 'me to you' attitude. We use chiefly stanzas of two, four, six and eight lines."

The Bromfield Publishers (greeting cards) Boston, Mass., write: "We receive many good verses for a fellow to send, but it really is girls and women who do all the buying." This is a good tip for greeting-card verse-writers.

The Gerlach-Barklow Co., Joliet, Ill., sends this announcement: "We are in the market for Christmas and New Year verses suitable for greeting card purposes. We would appreciate your mentioning this in your magazine."

City Editor & Reporter, Chicago, has been discontinued. A reorganization is said to be pending.

Blue Faun Book Shop, 87 Lexington Avenue, New York, is entering the publishing field and has started the Blue Faun publications.

Sportsman's Digest, 15 W. Sixth Street, Cincinnati, pays on publication for short hunting and fishing yarns at about 1/3 cent a word, writes a contributor.

Letters addressed to *New Review*, 150 Nassau Street, New York; *The Talmud Magazine*, 8 Beacon Street, Boston, and *Bus Age*, Cleveland, Ohio, are returned unclaimed.

Alfred Fowler, 17 Board of Trade Building, Kansas City, Mo., is publishing "The Woodcut Annual" for 1925. He wants those who do wood-engraving to send him information about all of the blocks they have made during 1924. Information should include title of print, size and any information about the states and edition as well as other interesting facts concerning each block. This information will be used in an annual list of contemporary woodcuts. In the Annual will also be illustrated articles about wood engraving and reviews of books on the subject.

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